DOCUMENT RESUME

ED 257 435 IR 011 667

TITLE	Audio-Visual/Communications Teaching Aids Packet. Supplementary Materials. Packet P-8.
INSTITUTION	Peace Corps, Washington, DC. Information Collection and Exchange Div.
PUB DATE	Sep 82
NOTE	94p.; Some pages have broken print.
PUB TYPE	Guides - Non-Classroom Use (055) -- Reference Materials - General (130)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Audiovisual Aids; *Audiovisual Communications; *Audiovisual Instruction; Communication (Thought Transfer); Developing Nations; Guides; *Instructional Materials; International Programs; *Material Development; Nonformal Education; *Production Techniques
IDENTIFIERS	*Peace Corps

ABSTRACT

This packet contains three handouts on training theory and the use of audiovisual aids, as well as a section on materials and presentation techniques for use by community development workers concerned with exchanging information and working with the people in a community. The first handout, "Communication in Development," briefly discusses the four steps in the communication process: attention, understanding, acceptance, and action, and presents a seven step procedure to be followed for improving communications. The second handout, "Why Use Communications Media?", describes and pictorially represents the major categories of media: publications and pictorial, display, projected, audio, and broadcast materials. "Planning: A Guide for Decisions in Communications," the third handout, addresses four questions which should be considered in designing and planning effective communications. The Materials and Techniques section provides instructions for making and/or using bamboo or reed writing pens, brushes, crayons, pocket charts, puppets/puppet stages, flannel boards and flip charts, exhibits and bulletin boards, a flashlight slide projector and filmstrip adaptor, and radio. (THC)

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P-8F

AUDIO-VISUAL/COMMUNICATIONS

TEACHING AIDS PACKET

SUPPLEMENTARY MATERIALS

PEACE CORPS

INFORMATION COLLECTION AND EXCHANGE
Packet P-8

IR011667

SUPPLEMENTARY MATERIALS

Peace Corps
Information Collection and Exchange
Packet P-8
September 1982

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Exhibits and Bulletin Boards
Flashlight Slide Projector and Filmstrip Adaptor
Radio

I. Theory and Use of Audio-Visual Aids

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Indiana University
School of Education
Div. of Educational Media
Training Handout #1122
Communication

Communication in Development

An Introduction

Communication is concerned with passing information to others. It is a vital part of the development process. In agriculture, the job of the extension worker or the teacher in an agricultural school is to pass information to farmers or future farmers that will help them grow better crops or raise improved livestock. The health educator needs to get information to people so that they eat better foods or go to the clinic for a health checkup or a smallpox vaccination. The officers of a "Coop" must get information to farmers and persons in business to show them ways of marketing their products or borrowing money at reasonable interest rates. The community development worker is concerned with these and other aspects of developing the people in a community.

The primary concern of the communicator, the agriculturist, the health worker, the "Coop" officer, or the community development worker is his audience. They will probably be a varied group--some strong, some weak; some happy, some sad; some rich, some poor; some bright, some dull; some literate, and others illiterate.

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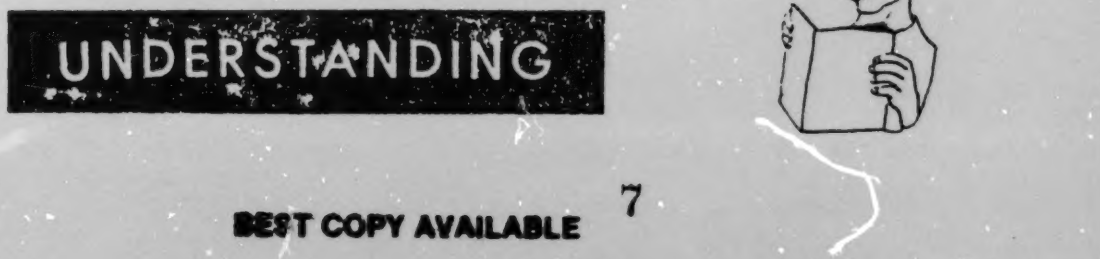
There are several steps in the communication process:

1. The communicator must first get his audience's attention. He must get them to listen to him, read the leaflet he gives them, look at the poster he puts up, or watch the demonstration he plans.

2. Second, he must communicate in such a way that the audience can understand what he is saying. They must understand the visual materials as well as the words.



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3. The communicator must get his message across in such a way that it is accepted. The expectant mother must be willing to go to the health center for further information. The businesswoman must be willing to go to the "Coop" office to learn how they can help her. The farmer must be persuaded to go to the local agriculture office for further information and the villager must accept the idea of vaccination.

4. Most important, the villager, the expectant mother, the businesswoman, or man, must take the appropriate action. They must spray their cocoa, get a vaccination, have a health checkup, or get money from their local "Coop."

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The three basic elements of the process are the sender or source, the message, and the receiver or audience.

Sender **Receiver**

To be an effective communicator you need to understand your audience. What do they already know? What are their attitudes toward the subject and toward you as a communicator? What resources do they have that will affect their taking action? What are their communication skills? Do they understand the words and visual materials you are using? How does the social situation affect their acceptance of what you are communicating?

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An effective communicator also needs to understand himself. His attitudes, knowledge, resources, communication skills, and role in the social situation affect his ability to communicate effectively. A poor speaker, a village worker who would rather be in the city, or an agriculturist who does not understand his subject, is not likely to persuade his audience to take actions that result in development.

The communicator must know how to develop his message. Should he use words? If so, what words? Would visuals assist him in getting his ideas across? In developing nations, where literacy rates are still low, all kinds of visual media are particularly

effective in getting ideas across. Flannel board or flip chart presentations, bulletin boards and exhibits, film strips, visualized leaflets and booklets all can help to communicate. Learning to use visuals is just as important as learning to use words. What kinds of visuals does your audience understand? Line drawings, easily-made stick figures, and photographs can be used depending on the audience. The communicator must choose the most effective medium to transmit his message. He might talk to the audience, use a flannel board, show a filmstrip, distribute posters or perhaps use a combination of these and other media.

There is no set answer as to how to communicate effectively. However, there is a procedure that you can follow to help you improve your communications.

1. Know your goals. Exactly what do you want the audience to do?
2. Understand your audience. What does the villager already know? What are his attitudes? What social and cultural factors inhibit or facilitate his taking action? What economic factors affect his actions? What factors affect his learning?
3. Understand the ideas you are communicating.
4. Organize these ideas as effectively as possible. They should be broken down into meaningful logical units. There should be emphasis and repetition of important points.
5. Choose media that are appropriate to your audience. Visual-dominated materials will help you get your ideas across more effectively.

6. Present materials effectively to gain the audience's attention and guide them toward the desired actions.
7. Evaluate each step of the process in terms of its contribution to the goals you are trying to reach. It is only by carefully evaluating each step that you can make the changes necessary to improve the next time.

This introduction to the process of communication only begins to point out the factors that must be considered in passing information to others. Communication that results in action is a complicated procedure. Many people can influence the process. Technical experts, communication media experts, social scientists, and the opinion leaders in the community can all help you to do a better job of communicating.

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TECHNICAL EXPERT

SOCIAL SCIENTIST

OPINION LEADER

COMMUNICATIONS MEDIA EXPERT

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SENDER

RECEIVER

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Div. of Educational Media
Training Handout #1141

WHY USE COMMUNICATIONS MEDIA?

If I Hear, I Forget

If I See, I Remember

Chinese Proverb

Communications media is a general term covering a wide variety of materials that can help you do a better job of communicating. There are several major categories of media:

1. Publications - newspapers and newsletters, magazines, books, booklets, leaflets . . . . . .
2. Pictorial materials - charts, flannel graphs, maps, posters, pictures, photographs . . . . .
3. Display materials - bulletin boards, exhibits . . . . .
4. Projected materials - films, filmstrips, slides and other projected materials . . . . . .
5. Audio materials - tapes, records . . . . . .
6. Broadcast materials - radio, television . . . . . .

There are other media you can use such as models, plays, puppet shows, rollegraph, and demonstrations . . . . . .

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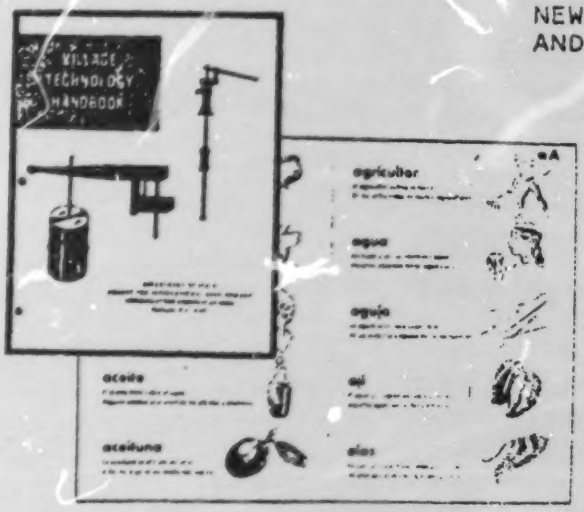
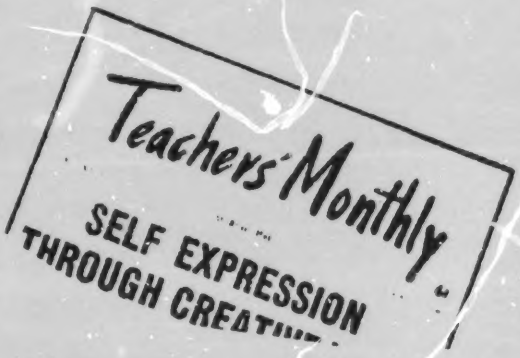
LEAFLETS

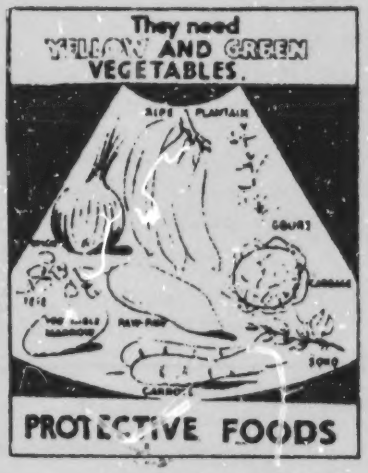
BOOKLETS



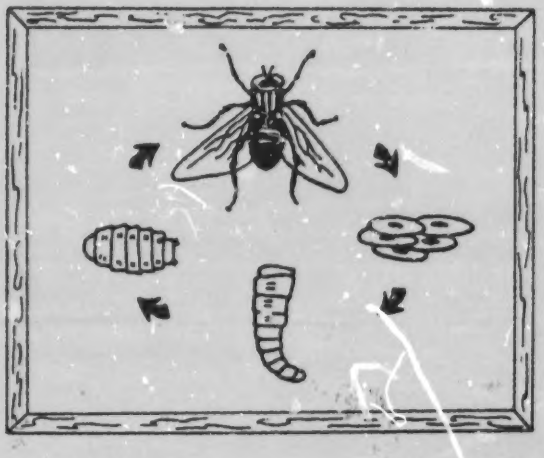
BOOKS AND MAGAZINES

PUBLICATIONS





POSTERS

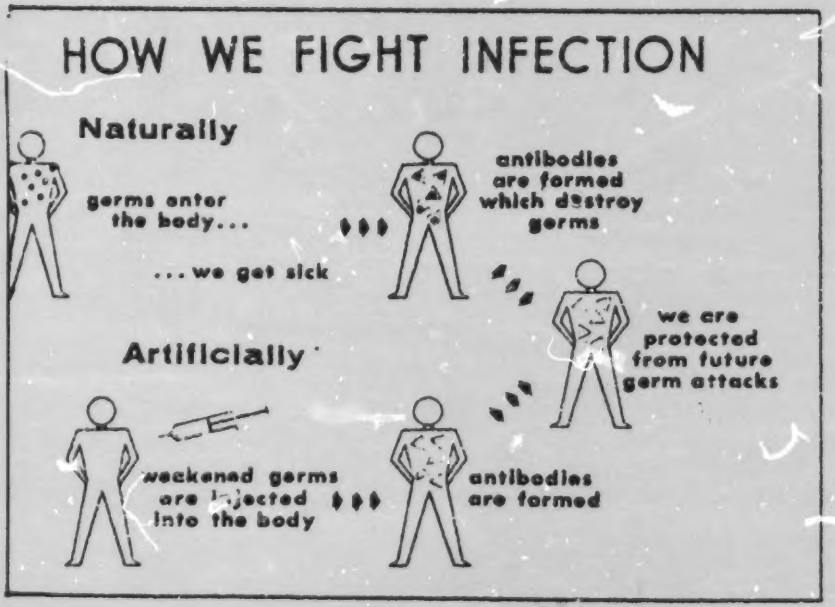


PICTURES AND PHOTOGRAPHS

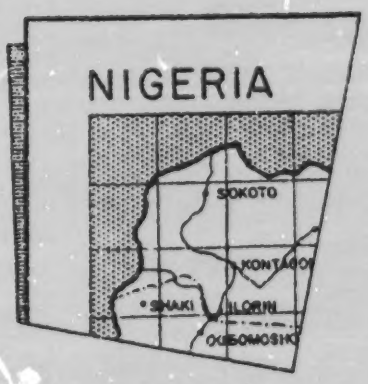
FLANNEL GRAPH

FLIP CHARTS

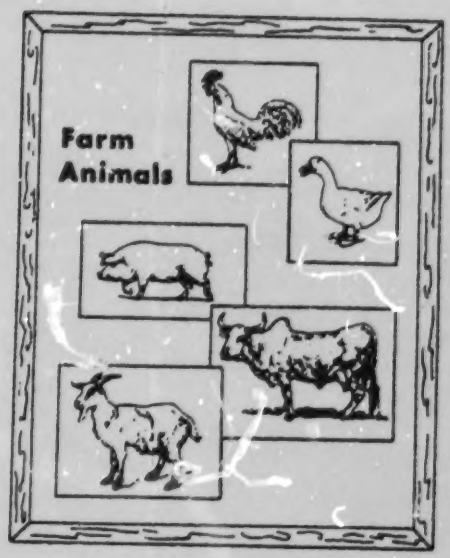
PUBLICATIONS


HOW WE FIGHT INFECTION
Naturally
germs enter the body...
...we get sick
antibodies are formed which destroy germs
we are protected from future germ attacks
Artificially
weakened germs are injected into the body
antibodies are formed

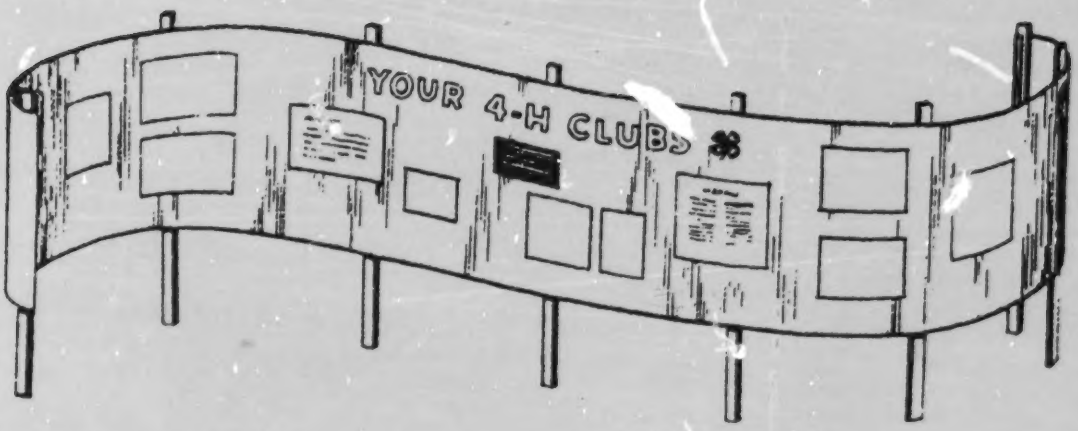
CHARTS

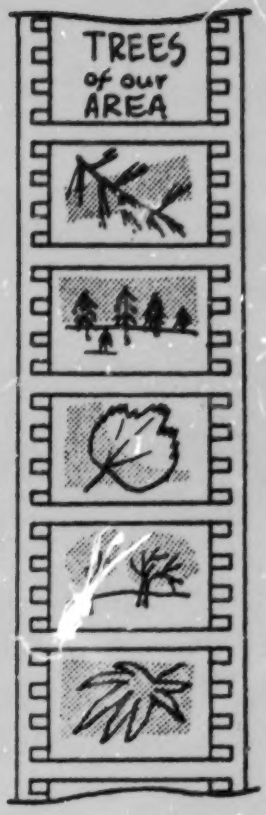


DISPLAY MATERIALS

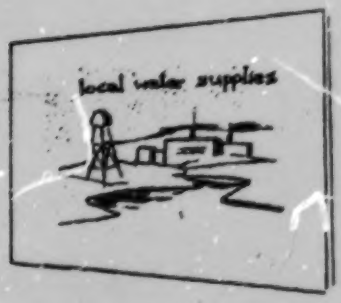


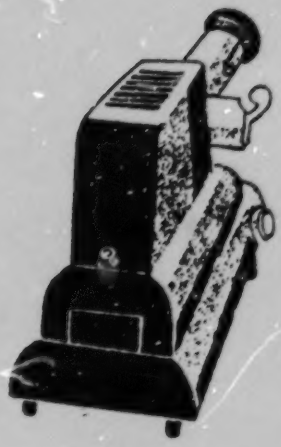
BULLETIN BOARDS

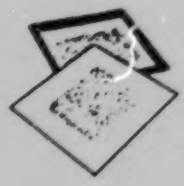




FILMSTRIPS

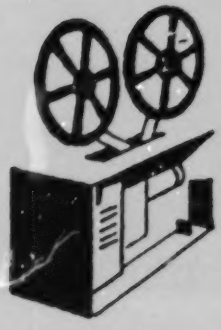




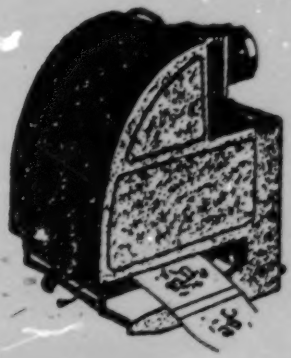


SLIDES

PROJECTED MATERIALS



FILMS

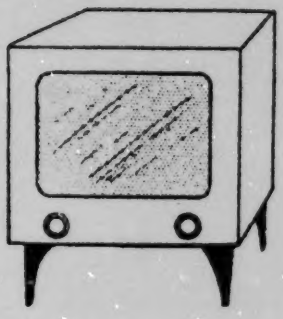


OTHER PROJECTED MATERIALS

AUDIO and BROADCAST MATERIALS

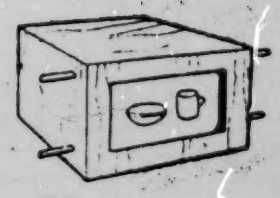
RECORDS

TAPES



TELEVISION

RADIO



ROLLEGRAPH

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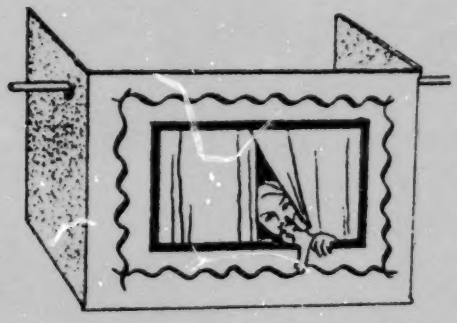
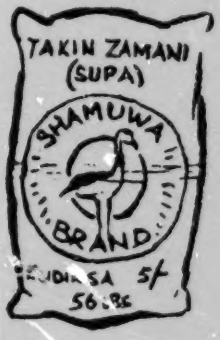


PUPPETS

BLACKBOARD

. . . . . Still other media of communications

DEMONSTRATIONS OF MATERIALS AND METHODS



COMPARISON FIELD TESTS

MODELS

How can media help you do a better job of communicating? Research studies have shown that visual materials contribute to the teaching-learning process in three ways. More can be learned - in less time - and it will be remembered longer.

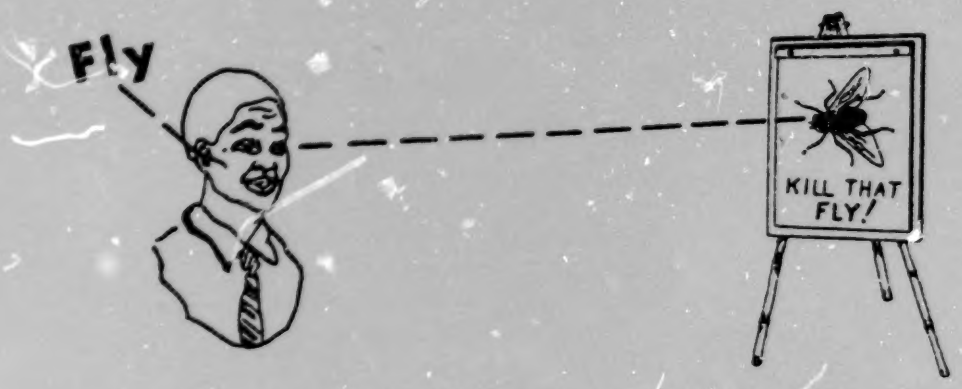
Learn More *

Learn Faster *

Remember Longer *

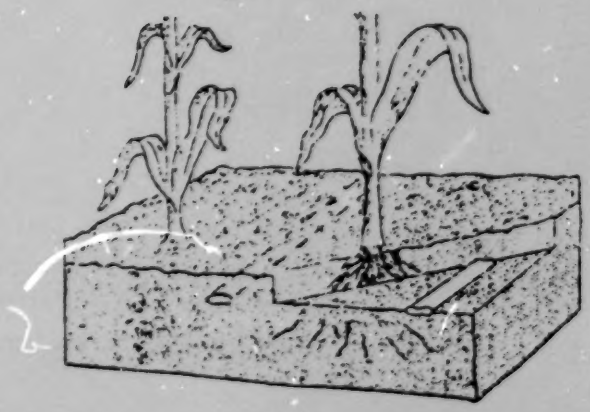
Visual materials can make other valuable contributions to your teaching.

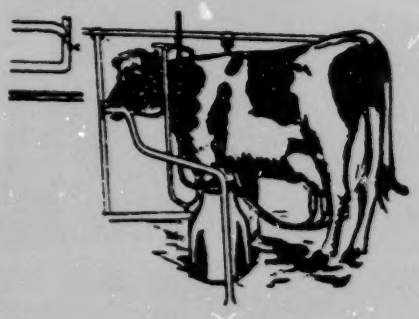
(1) Using visuals can help focus the attention of your audience as they see what you say at the same time they hear what you say.



(2) Visualizing provides variety in your teaching and helps make the subject more interesting.

(3) Visuals can enrich the experience of your audience by giving them the opportunity to see things they ordinarily do not see.





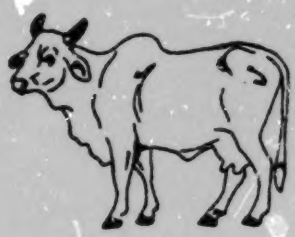
(4) Visuals can overcome limitations of size, space and time.

Things that are too large or too small to be easily seen can be enlarged or reduced in models or pictures so that your audience can understand them more easily.

Things that are too far away for your audience to see first hand can be brought to them in drawings or photographs.

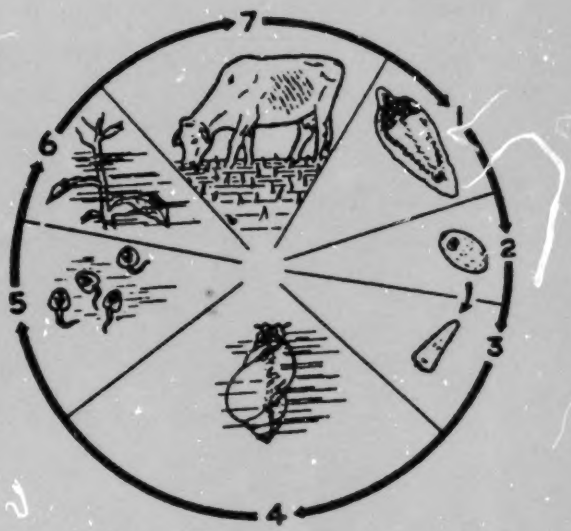
Similarly, things that have happened in the past or that might happen in the future can be visualized to give them greater meaning.

(5) Visuals can add meaning to the words you use. Each of us give meanings to words based on our own experience. Visuals can help provide the common experience necessary for effective communication.



cow ?

(6) Visuals can help to simplify complex processes. Step-by-step processes, how to fertilize rice or how a parasite infects an animal, can be visualized to make them easier to understand.



SULPHATE OF AMMONIA

Using a wide variety of visual media such as flip charts, flannel boards, and leaflets can help you do a better job of communicating effectively. However, the mere use of media does not assure good communication. Effective communication is the result of following a series of steps of which the production and use of media is only one step.

Remember that you must carefully outline specific goals for your specific audience. Then you can decide on what facts you need to communicate and how they can best be organized. Once this is done, you are ready to choose your media and arrange for its production. Media choice must be based on your goals and your audience. How you present media will also influence its effectiveness.

It is particularly important to evaluate your use of media in terms of your goals. Did media help get your idea across? Could some other media have done a more effective job? What changes should have been made to make your visual materials more effective? Asking yourself questions like these will help you become a more effective communicator.

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Indiana University
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Training Handout #1079
Communications-Planning

Planning

A Guide for Decisions in Communications

Planning a communication is something like going on a trip. First of all you have to decide if the trip is really necessary. Then you have to decide where you are going, even before you consider the roads you might take or the kind of vehicle you might use. The communicator who begins by considering the visual or audio or other means of communication he might use before he decides what goals he wants to reach is just like the person who worries about what kind of car he's going to drive before he has decided where he is going or whether he really needs to make the trip. If he had asked the right questions first he may have found that he really didn't need to take the car at all, but should have taken a plane. These notes are designed to help you ask the right questions .... to help you plan your communications.

In designing and planning an effective communication, there are four questions which you should ask yourself. What is the need to be met by the communication? What are the goals you are trying to achieve? What obstacles must you overcome in reaching your goal?

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What specific outcomes must you attain in order to reach the general goal you have set out to achieve? Let us examine each of these four general questions in turn.

I. What is the need to be met? (Defining the problem)

Problems generally arise from two main kinds of origins. The first kind of origin is the need for communication created by you or your supervisor or your agency. An example might be when you want to report new malaria control measures, or your supervisor wants to explain a change in hospital policy, or the regional government wants to advise mothers on pre-natal clinics. Before you can meet the communication need you must first make the audience aware of the need or arouse their interest in what you have to communicate. There are many ways of doing this, but unless you recognize the need to arouse interest in the first place, and do something about it, your communication is likely to be unsuccessful, no matter how good it is in other ways.

The other kind of origin of problems is that which arises from the audience itself. They have a question or a need for information that they are aware of and they want help. For instance, a group of nurses may want help in forming an association.

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With this kind of origin the interest of the audience is already present and you do not have to go to great lengths to attract their attention.

It boils down to this: if the need for the communication arises from an individual or group, you can almost immediately answer his question. If you initiate the message, you may have to build an interest to obtain an audience. But sometimes the real communication need may not be apparent at first. Even when the need or interest arises from your audience, they may not have identified the nature of their need clearly to begin with. They may be groping around trying to find out how to ask the question that will express what they want. You may have to help them and you must be sure that their need is really what it seems to be.

Even when you have originated the need for the communication yourself, or otherwise feel clear about the objectives it needs to reach, you may find it better not to make a frontal attack. This is particularly true when your objective is to persuade or motivate an audience, be it a group or a single individual. Often, too direct an approach may arouse resistance and antagonism, where a less direct beginning may later put you in a position to make your point. You've run across

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supervisors perhaps who seldom will accept an idea of yours unless somehow you've given them the notion that they thought of the idea first.

II. What goals do you want to reach?

In a way this may sound much like the first question, determining the needs to be met. In a way it is, but this question does differ from the first one in two important ways. First, we get more specific here; we want to determine just what to communicate in order to meet the needs we have identified. Second, the goals for any given communication are not only more specific than the needs that generate them; they may also be more limited. For example, the general need may be better knowledge of how to operate a clinic more effectively, but the specific goal of a particular communication may be just one step forward toward meeting this goal, such as how to make a workable time schedule, or how to interview patients. We may think of several kinds of goals to be reached by communication--teaching skills, giving information, creating interest, changing attitudes, influencing people's behavior or beliefs, etc. However, it is convenient to divide these goals into two major classes.

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Class 1. Specific teaching of skills and essential information that someone wants to learn, and which he has to put to active, specific use. In other words, training people to do a job that requires a reasonable degree of mastery of either knowledge or skill.

Class 2. More general education of people in terms of influencing their attitudes, stimulating their interest or satisfying their interests or curiosity, getting them to want to do something, persuading them to take a specific action or to adopt beliefs that will lead them to a given kind of action later on.

The various kinds of goals are grouped this way, into these two general classes, because of differences in the kinds of communications that are needed to achieve them. One difference is seen by considering two functions of giving information to people. If the purpose is to teach them specific information they can remember and use (Class 1), detailed and complete presentation is needed, and probably repetition and rehearsal of it, to insure it will be mastered and retained in detail. But the same information might be given just to satisfy

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people's curiosity or build interest (Class 2). In this case, it may not be important that they master and remember the information in much detail; all we may need is that they be made aware of the general area, to be assured that we (the communicators) know what we are talking about.

The two classes differ, then, in how much mastery is needed. They may also differ in how much learning or change is feasible. With reasonable skill and patience we may teach skills, nomenclature, formulas, or useful facts, so that they will be fully learned. Often, unless we can produce a reasonable mastery, we have failed completely. A little knowledge may indeed be a dangerous thing when people's health and lives are at stake. A nurse who knows only a little about injecting drugs may be worse than no nurse at all.

But with goals of Class 2, even a slight change in the desired direction may be helpful--and a slight change may be all that it is reasonable to expect to produce. Sometimes a training program, for example, cannot hope to teach all the knowledge involved in a given subject-matter area. However, if we are complete enough in our coverage and can open doors to greater interest or develop a curiosity and need for

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further knowledge, people often will seek additional information, even by returning to formal classroom study.

So our approach, and the degree of completeness with which we should expect to proceed toward the goals, can differ greatly for the two classes.

A. Class 1 Goals

When we start to design any procedure or device that is to be used to teach people, we should deal first with two questions What is the final human performance that we want to attain? What are the specific kinds of things that need to be learned to make this performance possible? Let us now consider five main kinds of teaching objectives.

1. Teaching people to identify things. The teaching of identifications can, of course, be done either individually or in groups. Where practical, individual teaching can be greatly superior because of the fact that different people learn at different rates and require different kinds of help. Mastery of identification most often requires repetition and rehearsal or practice. Visual materials may often take the form of manuals, booklets or other materials that can be studied intensively by the learner.

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2. Following fixed procedures. Teaching of procedures may involve two distinguishable elements. The first is the input element, or source of procedural instructions. Many communicators think they have done their job if they provide by means of input devices (audio-visual aids) the necessary steps which should be learned. But of great importance is the second element, and that is response opportunity under which the procedures can be practiced. They may often be provided by the equipment the learner is learning how to operate, the tools and materials with which he is to learn how to perform health education activities. Sometimes, however, if this would be too expensive or otherwise unfeasible, you may want to provide substitutes, such as a replica or mock-up of the equipment. Even a simple photographic replica may sometimes be satisfactory when the responses are straight-forward and already learned as individual units.

3. Learning of concepts and principles. Since most principles are stated in verbal form, knowledge of a principle may be revealed either in terms of being able to state or re-state it

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in various forms and contexts, or being able to apply it to a variety of situations. Visual aids can be used here to present the situations and contexts to which the learner must respond with the appropriate principle.

4. Decision-making skills. Even when a person has mastered basic pre-requisite knowledge and concepts concerning a problem or system, teaching is often required that will give him actual practice in making decisions involved in choosing alternative courses of action...the ability to formulate efficient strategies of action. When such skills are the communication goals, and individual practice in the real situation is not possible, simulated practice with suitable visual aids, films, charts, etc., may often be helpful.

5. Training of manual skills. Many of the simple and readily learned motor skills required in carrying out procedures in operation or adjustment of equipment require, despite their ease, considerable exactness and precision. Since much of the "feedback" in the performance of these skills is often based on "feel", learning then is often best done through practice

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with the real equipment, or parts of the equipment. This is a case when substitutes may not fill the bill. Again, it's an accurate analysis of the ends--what needs to be communicated or learned- that determines what means, audio-visual or other, should be used.

B. Class 2 goals.

This section deals with other main kinds of communication goals when the communicator's job seems better described as an attempt to influence rather than teach. There are two main types of goals that you need to identify within this main class, which will help you to arrive at the basic decisions as to how to meet the goals.

1. Getting the attention of your audience. When you have originated the need for communication, getting the attention and interest of your audience is always the first and sometimes the hardest step. Visual materials designed to get someone to look, listen and attend should be designed for this one purpose. They need not necessarily be informative , for they need only to arouse interest, and be such as to carry that interest over into the specific actions of coming to hear and to see a demon-

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stration, filmstrip show, movie or a talk; of getting a person to want to hear or see what you have to offer. Note that this goal is never an end in itself, but only a means to an end. All your efforts at attracting people's attention will be useless unless you follow them up with the message which produces the specific communication goals which you had in mind when you designed the attention-getting materials.

2. Changing people's attitudes. Attitudes are of great importance primarily because they can strengthen or weaken the likelihood that some desired action will be taken. The action desired may be coming to a health center for innoculations, or sanitation measures in the home, or supporting the policies of a Ministry or any of an almost infinite variety of other desired actions. Some helpful guidelines are:

a) Learn the bias of your audience. How do they feel about what you are trying to do? Are their feelings deep seated?

b) Have a plan of action which outlines exactly what steps you are going to take, with sub-goals spelled out so that you

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will not become immersed in a particular effort and lose track of the eventual goal.

c) If you are trying to change a behavior pattern, provide opportunities for that behavior to become explicit. Note how a good salesman whips out his order pad when you show signs of weakening. What would happen if he had to return to his office to get his order pad? You might "cool off" or become distracted. So you must provide opportunities and encouragement for immediately translating a changed attitude into action.

d) Provide models for your audience to emulate. Show what happens when other people (much like them) took the desired action, and the favorable consequences. In other words, the reward of following a certain course of action.

III. What are the obstacles to reaching goals?

Communication strategy requires careful analysis of the obstacles to the goals. You might look at the potential obstacles in many ways, but here they are presented in terms of

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personal, situational, and content. All have their own peculiar problems that hinder communication.

1. Personal obstacles. These are found in both the source of the communication (you, or the author or originator of the message), and the receiver(your audience) How much do you actually know about the subject you are communicating? How much does your audience already know? What is their attitude to the reception of your message? Of all messages? This last question comes about when one considers the social-cultural context in which the communication takes place. Some people have more visual literacy than others, and a person's lack of ability to comprehend a visual message may be a serious obstacle in the total communication effort. Of great importance also is the attitude of the communicator, not only toward the audience, but also toward the channel of communication. For example, a prejudice for or against the use of visuals. The communicator has attitudes about the subject which he is communicating, and as far

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as that goes, attitudes towards himself. And of course the audience has attitudes toward the communicator; if the audience is negative toward the communicator, communication is much less likely to be effective than if the audience is highly favorable toward the source.

In general, we can say that the closer the match between the attitudes of the source and the attitudes of the audience, the more effective the communication.

2. Situation and resource obstacles. In planning a communication program, every person has to recognize the obstacles of budget, time and place. Rarely do we have all the money, or time, or physical facilities to do what we think would be most satisfactory. As a result, we must do the best we can with what we have, bearing in mind the size of our audience, the competition for their time and attention from others, and the adequacy of the instructional materials available to us.

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Therefore, in planning a communication in any field, questions must be asked relative to the amount of money available to do the job, the time allocated for preparing and presenting the materials, and the adequacy of the presentation situation.

As far as the resource obstacles are concerned, each type of stimulus has its advantages and disadvantages. Most materials possess an incomplete stimulus situation. For example, visual materials for group instruction almost never make explicit provision for student response and feedback. Thus they never provide a complete teaching situation. So you must consider them in conjunction with the instructor's commentary, which may provide the necessary factors of progression and pacing. Without these, a visual aid may become a static, isolated and often irrelevant fragment of the total situation.

Finally, one must weigh the relative advantages of one type of medium over the others. Should one use a flannelboard or a flip-chart? A filmstrip or a motion picture?

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3. Content obstacles.

The nature of the material to be communicated, the skill to be learned, or the concept to be grasped affects materially the job of the communicator. To identify content obstacles, the communicator needs to raise a good many questions, among which might be these:

a) How new will this information be for my audience? Have they ever heard about this before? What do they already know about it?

b) How complex is this process, this skill, this concept? Is it similar to something people are already doing? How does it differ?

c) How much will people need to know to make the changes that I want? How little need they be told? Is there a danger in giving them more information than is really needed?

d) What does what I propose mean to people in their own operations a change in materials and equipment? A change in technique--an improved

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practice? An innovation, involving changes in materials, equipment, techniques, and resources?

e) How well do I really understand the content myself? Can I really discriminate intelligently until I know more about this?

IV. Have I defined specific outcomes?

Almost every communication effort implies a change in behavior on the part of the audience. The question which should be raised is: what specifically do I want my audience to do? How do I expect them to be different? What kind of behavioral steps, in sequence, do I anticipate?

Communication, when planned from this point of view, takes as its starting point where the people are now, in terms of knowledge, attitudes, interest, abilities, etc. The communicator selects this message content, his communication code, his treatment and transmitting channels accordingly. He stakes out in advance certain sub-goals or checkpoints so that he has some evidence he is succeeding or failing and some indication of why either may be happening. All of your actions must be taken in a framework of analysis and evaluation the audio-visual aspects of the situation are only a part.

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Finally, a word of advice. A preliminary trying out of a communication on a sample group will often result in great improvements in the final product. This is often called pre production testing. Thus there may be a rough form of the audio-visual aid which you can try on a representative group. Thus a story-board of the pictures to be used in a film-strip can be tried out on an audience, and the changes made inexpensively and quickly.

These, then,are some aids to good communication planning. Like all aids, they require practice in their application. Your skill as a communicator will be a direct measure of how well you can plan the entire communication process.

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SOME VISUAL AIDS AVAILABLE FOR GROUP PRESENTATIONS

AID	USE	ADVANTAGES	DISADVANTAGES
Blackboard	Development of ideas: illustration and diagram; chalk talks	Flexibility: ease of group participation in use	Chalk rubs off: hard to preserve: not easily portable
Cartoon	Characteristics of an idea	Graphic impact of summarized idea, generally with humorous touch	Difficulty in preparation
Charts	Systematic presentation of materials: points may be covered and strips peeled off as each point discussed	Orderly and sustained impression: possible range -- from simple listing of points to complex diagrams	Difficulty in preparation
Display or Bulletin Boards	Arrangement of materials to tell a story by attracting and holding attention	Unity of theme by tying in rememberable slogans with visual and emotional appeal	A collateral medium: must catch people as they move around
Film. "Movie"	Enrichment of experience by visualization and organized presentation of material outside range of immediate individual approach	Impact of visual impression; dramatic movement; emotion; must be introduced and followed by proper teaching plan	Reliance on film as crutch to fill up time; film not always exactly on theme; movie attitude of irresponsibility; cost of equipment
Filmstrip	Orderly sequence of pictures or "frames" on convenient roll	Simple way to present ideas; recordings often included to interpret images	Availability of strips
Flannel Board	Presentation of models to support oral presentation by addition of items in sequence	Provides means of emphasizing points in talk by cumulative symbols to demonstrate a pattern	Not always available; generally must be carried to place where needed

Produced by University of New Mexico, Peace Corps Training Center.

AID	USE	ADVANTAGES	DISADVANTAGES
Graphs	Visual communication of statistical data	Summarization of quantitative data for quick understanding	Size and visibility: appropriateness to immediate situation; readability of letter
Maps	Relationship of particular factors shown on plane or geographic basis	Precise location of what is being talked about; can be combined with charts and pictures	Selection of appropriate maps
Models	Miniature examples for exact illustration	Presentation of small but actual objects	Some difficulty of preparation
Opaque Projection	Projection of images on screene directly from books or documents without the use of slides	Common image for whole group from materials not otherwise available to whole groups	Cost and availability of apparatus
Photographs and Illustrations	Pictorial representation: Permanent visual records of local situation; bulletin boards	Simple aids easily understood by people; can be arranged to tell a story	Difficulty of obtaining views tied in with teaching plan
Posters	Theme impact at points of movement including bulletin boards	Collateral aid in getting message across	Message sometimes too complicated for quick impression
Puppets	Humanized creative portrayal of situations	Important in dramatization for people who may not respond readily to other aids	Some difficulty of preparation and manipulation

AID	USE	ADVANTAGES	DISADVANTAGES
Recordings	Professional materials for listening and program enrichment	Gives mature presentation	Requires playing unit; suitability for purposes must be studied
Slides	Projection of still images; widely used to show pictures which visualize material	Wide range of availability; slides can be easily made for local use; materials can made on typewriter for slide projection	Can become a crutch to fill time, but should always support points made in oral presentation
Visual Charts or Flash Cards	Development of simple picture or one-line headline cards to emphasize points as made	Drives home points as they are made; focuses audience attention	Cards must be developed especially for the purpose; for relatively small audience

Adapted from material originally prepared by Paul Douglass.

II. Materials and Techniques

"TAKE A STICK OF BAMBOO..."

A practical idea for making inexpensive lettering pens has been introduced into provincial schools in Northeastern Thailand. The report comes from Katherine Dresden, Education Advisor, USOM/THAILAND, who has been working on a project to improve the rural school system through development of educational materials and in-service training of teachers.

The pens, made of bamboo, were devised by Aree Sinswat, Art Teacher at the Teachers College in Ubol, Northeast Thailand, and were demonstrated for the first time at a teachers workshop held recently at the College.

Some forty teachers from primary and secondary schools in the area attended the workshop, purpose of which was to demonstrate teaching aids or materials that could be obtained locally with little or no expense.

Simple steps in the making of the lettering pens were outlined to the teachers by Mr. Sinswat as follows:

1. A stick of bamboo six to eight inches long and approximately one-quarter inch in diameter, and a sharp knife are the only items required to make the pens.

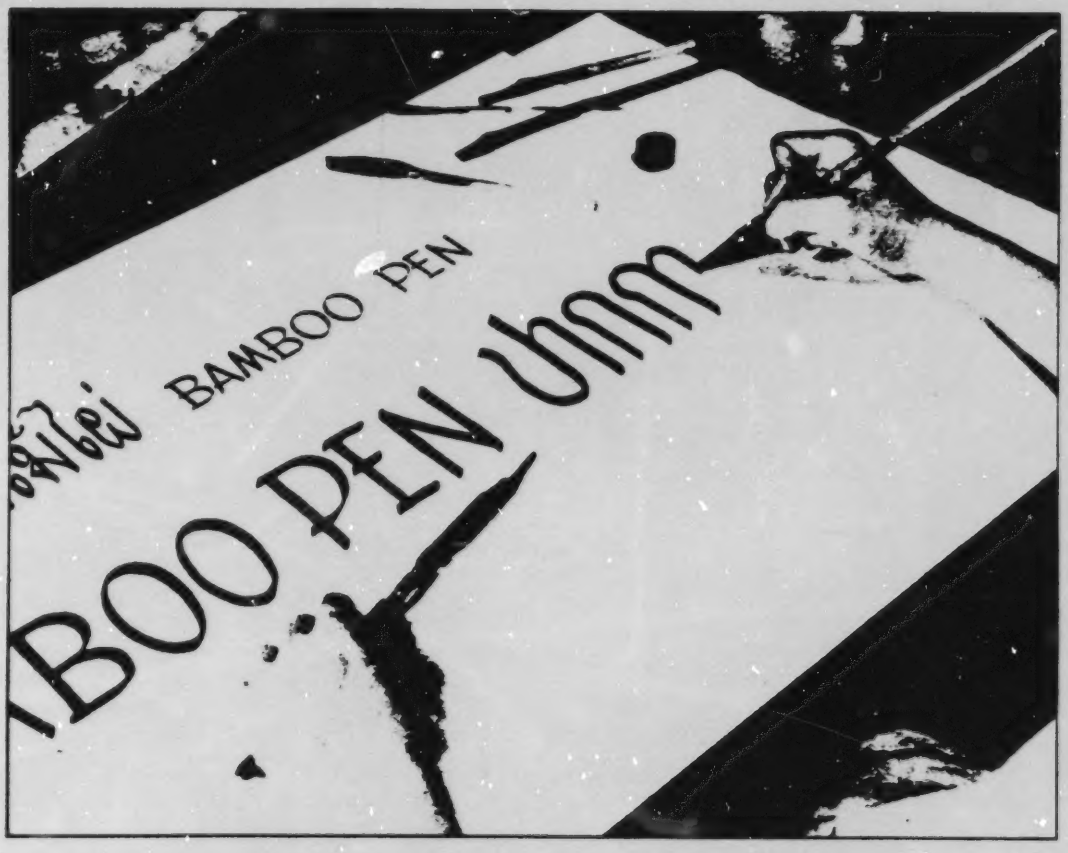
2. One end of the bamboo stick is whittled to the width desired and shaved down to paper-thin flexibility.

3. The end is then cut straight and smoothed with a bit of sandpaper.

4. Finally, the sharp point of the knife is placed a short distance back of the lettering edge and rotated between the palms of the hands to drill a hole for retaining the ink.

Groups found that the entire process took about 15 minutes. When the pens of various sizes were finished, tests were made. The teachers learned to press smoothly and evenly to get a clear down stroke, to turn the pen to vary width and to use a corner for a hair line. They made flash cards, posters, reading charts, calendars and sets of alphabet letters and numerals. They did large bold lettering that could be read across the classroom and fine lettering for notebook covers and personal work.

After the session, each teacher took with her into the classroom an assortment of wide and narrow pens. Since the workshop demonstration, the bamboo pen idea has spread to other educational centers in Northeast Thailand. Miss Dresden estimates that by next year they will be employed by schools in every province of the Northeast. Thus, through initiative and creativeness, Aree Sinswat has provided many of Thailand's remote village schools with an effective and inexpensive instructional aid for their teachers.



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BAMBOO OR REED WRITING PENS

This low-cost, easy-to-make pen has been in use in Jordan since 3000 B.C. Pens of different sizes can be made for work ranging from fine writing to large block letters. These pens have also been used in Thailand.

Tools and Materials

Dry bamboo 15cm x 1cm x 0.5cm
(6" x 3/8" x 3/16")
Small rubber band or fine wire
Sharp knife
Fine Sandpaper

How To Make The Pen

Whittle one end of the bamboo to the desired width, and then shave it down to make it flexible (see Figure 2). Be sure that the writing tip is made from the more durable material near the outside of the bamboo.

Cut the writing end straight across with a sharp knife. Use sandpaper to make the end smooth. The point of the pen can be shaped to the proper writing angle for your hand by gently writing on the sandpaper with the dry pen.

To make a retaining hole for ink, place the tip of the knife on the pen, at least 3mm (1/8") up from the point of the pen, and then rotate the knife to drill a hole about 2mm (3/32") in diameter.

FIGURE 1. PENS CAN BE MADE FROM BAMBOO FOR WORK RANGING FROM FINE WRITING TO BLOCK LETTERS.

FIGURE 2. ONE END OF THE BAMBOO IS WHITTLED TO THE DESIRED WIDTH. THEN IT IS SHAVED DOWN TO MAKE IT FLEXIBLE.

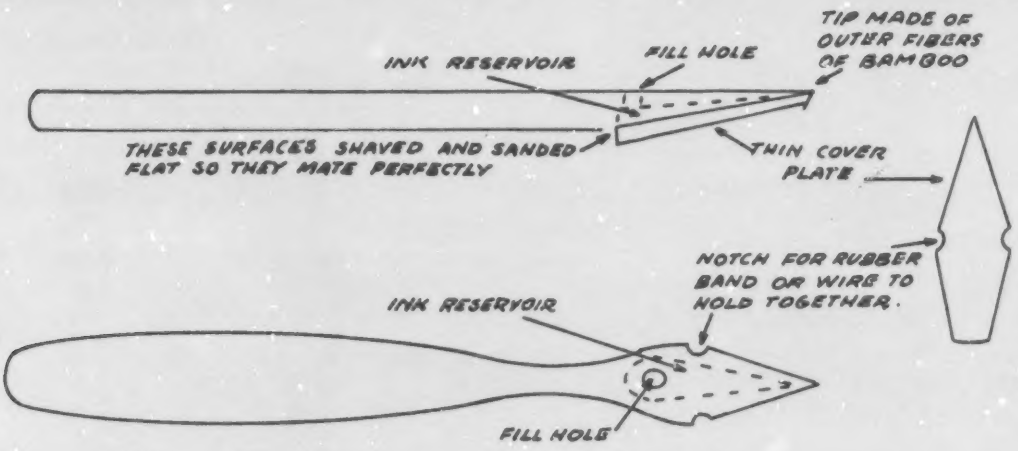
TIP MADE OF OUTER FIBERS OF BAMBOO
INK RESERVOIR
FILL HOLE
THESE SURFACES SHAVED AND SANDED FLAT SO THEY MATE PERFECTLY
THIN COVER PLATE
NOTCH FOR RUBBER BAND OR WIRE TO HOLD TOGETHER.
INK RESERVOIR
FILL HOLE

FIGURE 3. IF A THIN, NOTCHED COVER PLATE IS ADDED, THE PEN NEEDS REFILLING LESS OFTEN.

The pen can now be used for writing, but it will need to be reinked frequently. To make a reservoir pen, attach a thin bamboo cover plate to the pen as shown in Figure 3. Attach the cover plate by wrapping a small rubber band or a piece of fine wire around the notches provided for this.

Source:

The Multiplier, Vol. 3, No. 10 (May 1960), published by the U.S. Department of State, Agency for International Development.

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[redacted]

Materials needed:

For bristles: animal hair (from tail), feathers, raffia; sisal.

For handles: bamboo or other straight sticks the size of a pencil.

Tools: sharp knife, razor blade, thread, rubber cement.

Method: Take the quanity of animal hair, feathers, fiber, etc., for the size needed. Fig. 1.

Tie one end and wrap securely with thread. Fig. 2. Spread a small amount of rubber cement on the tied end of the brush. Push this deep into the bamboo handle. Fig. 3. Let dry for 24 hours. Shape the brush to a point by trimming the edges with a sharp knife or razor blade. Fig. 4. If bamboo is not available, tie the brush material around the end of a stick which has been dipped (1/2inch) into rubber cement and let dry for 24 hours before trimming into desired shape.

Flat stiff brushes may also be made from coarse fiber or raffia, the ends being cut straight in order to provide a wide flat stroke. The above brushes will last a long time if cleaned, dried and stored with care. Quick brushes may be made from chewing sticks or a piece of living bush or shrub. A strong fibrous wood is best. The stick should be the size of a pencil. Remove the bark and pound out one end with a rock until the fibers are clean. Take care that they are not damaged too much. The end should be trimmed with a knife or razor blade. These can be made as needed and will keep several days if cleaned and placed in water. A fine feather brush may be made by taking a chicken or large bird feather, cutting it to about 2 inches in length (from the tip). Strip off the lower half so that the quill can be inserted into the hole of a bamboo stick which has been filled with rubber cement. Dry for 24 hours, then trim the tip to a fine point.

Taken from: Primary School Arts & Crafts, pp. 7-8, Peace Corps/Information Collection & Exchange, Reprint No. R-37.

CRAYONS

Crayons are always handy and often hard to find. Yet they are easy to make from paraffin and paint. Here is a simple process requiring few materials and costing very little.

12 mm Diameter Crayon Stick

Materials: paraffin or stearate (can use old pieces of crayons and candles)
powdered paint
mold of aluminum or very hard wood (optional)**

Process:
- Assemble materials
- Cut paraffin into small chunks and melt in can over low heat. Heat only enough to melt
- Add powdered paint pigment to paraffin (about 2 tablespoons for one cup paraffin) and mix well
- Heat only enough to allow easy pouring
- Pour into closed mold

**If you are unable to make wooden molds, wrap pieces of paper around a pencil, remove pencil and twist one end of tube to close the paper tightly. Pour mixture into mold and set paper form into a shallow container of cold water as you pour. This helps cooling, as well as preventing loss of the mixture.

Taken from: Education and Communication, pp. 7-8, prepared by Volunteers in Technical Assistance (VITA) under contract to ACTION/Peace Corps.

Pocket Charts

This visual aid is good for any activity where you need to classify, match or put items in sequence. The students or visitors can manipulate the drawings, numbers, or words written on the cards. Pocket charts can be made in either of the two ways described below:

A. 1. Take a large piece of poster board or cardboard.

2. Cut strips of paper (thinner than cardboard) at least 5cm wide and the same width as the board.

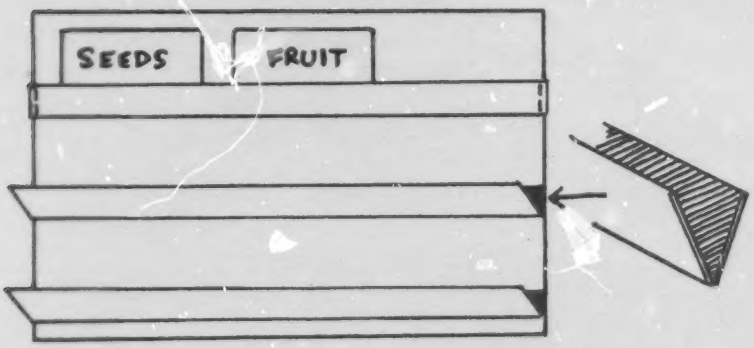
3. Fold these strips in half lengthwise, into a v-shape.

4. With the folded edge toward the bottom of the board, tape, staple or paste (see above) half of the strip to the board 10cm from the top. (The fold should be at the bottom of the strip.)

5. Tape, staple or paste the open ends of the v-shaped strip to the edges of the board, forming a long pocket.

6. Repeat strips at 15cm intervals down the board.

7. Cut cards from paper, approximately 10cm x 13cm. Remember when you are planning the card that about 2.5 cm at the bottom of the card will be in the pocket.

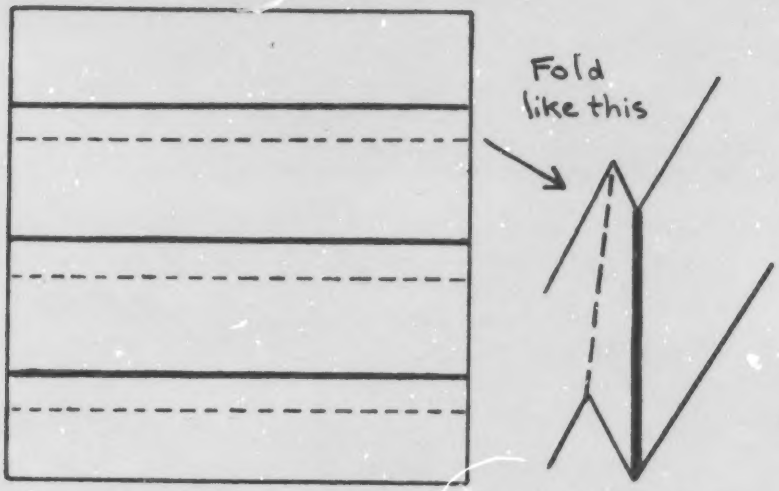


B. 1. Take a large sheet of poster board (or heavy paper) which can be folded.

2. Draw a solid line across the board 15cm from the top.

3. Five centimeters (5cm) below the solid line draw a dotted line across the board.

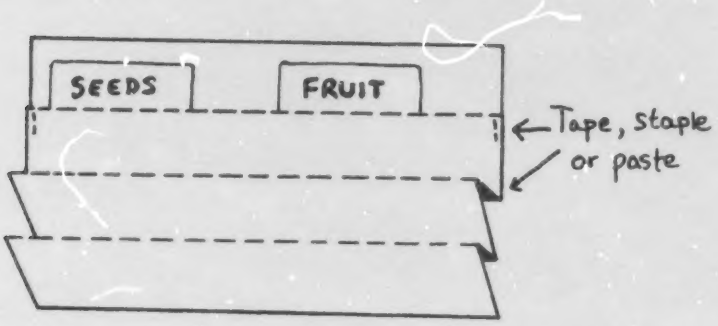
4. Continue marking in the same way down the length of the paper.



5. Fold the paper along the dotted lines, and place the dotted edge against the solid line directly above it.

6. Fold it tightly and secure the fold at the edges with staples or glue. These folds form the pockets.

7. Cut cards from paper, approximately 10cm x 13cm. Remember when you are planning the card that about 2.5cm at the bottom of the card will be in the pocket.



Taken from: Teaching Conservation in Developing Nations, pp. 106-108, Peace Corps/Information Collection & Exchange, Manual Series #7.

PUPPETS

A puppet is a figure moved by hand or by strings that is used mainly in plays or theatre productions. Rather than a child directly performing a part on a stage, characters are represented by these images which are moved and given voice by the child who is the puppeteer. Usually the puppeteer is hidden from view while he controls the movements of the puppet on stage.

Finger Puppets & Hand Puppets:

Materials: Your fingers, hand, pen, crayons or paint, scissors or razor blade, paste or tape, miscellaneous decorations.

Method A:
1. Draw face on finger with pen.
2. Wiggle and add voice.

Method B:
1. Cut a strip of paper to fit around finger.
2. Draw a face (and details such as hat, collar, hair, etc.).
3. Tape or paste strip around finger and move.

With both methods A and B you can make each finger a different character and put on a play.

Method C:
1. Make a fist and then relax the hand a little, moving the thumb up.
2. With a crayon or pen make a face on your hand.
3. The lips will be on the thumb and index finger so that by moving the thumb down the face can talk.

Method D:
1. On the upper $^{2}/_{3}$ of a rectangular piece of stiff paper draw a figure down to about mid-thigh.
2. Cut out figure leaving bottom third as finger section.
3. Cut two holes in the bottom section to fit fingers and fold the section back.
4. Put fingers through the holes and use as legs. Make it walk, dance, skip. etc.

Paper Bag Puppets

Materials: Paper bag
paste

crayons, paint
miscellaneous materials for decorating and stuffing, scissors or razor blades.

Method A:

1. On a small paper bag draw or paste on eyes, ears, hat, hair, clothes, etc.
2. Use the top fold (the closed end) as the mouth which you can move by putting your four fingers up and thumb down and opening and closing to make the puppet talk.

Method B:

1. Draw a face on a paper bag near the closed end.
2. Stuff with crushed newspaper or other stuffing--fill half the bag.

Method C:

1. Cut a slit half way around a paper bag.
2. Staple or paste a round piece of cardboard or stiff paper into the slit--make a fold in the middle of the card to make a moving mouth.
3. Attach or draw on teeth, tongue, eyes, etc.
4. Move mouth open and shut for talking.

Potato Puppet:

Materials: potato, piece of taro, nonu, vi, moli, lemon, etc., sticks, rocks, shells, seeds, etc.

1. Bore a hole in the bottom of a fruit or vegetable for the finger.
2. Push sticks in for arms, hair, etc. and use rocks, seeds, shells for eyes, mouth, etc.

Cloth Puppets:

Materials: cloth
scissors
needle and cotton, string or fiber,
miscellaneous decorations
crayons

Method A:

1. Put hand under a 8- or 10-inch square of material (approximate--minimum size does not need to be exact).
2. Stick up a finger inside for the head and two other fingers form the hands.
3. With a piece of cotton, string or fiber, tie around the head and hands.

4. With a crayon or pen, draw in face, clothes, etc.

Method B:

1. Cut two identical head and body shapes (head and body is one shape) from a piece of cloth.
   (If you cut a folded piece, or 2 pieces together, you only have to cut once.)
2. Sew all sides, but not bottom.
3. Sew or draw on features. Use stitches or pieces of cloth, string, etc.

Paper Mache puppet head with cloth body

Materials:
paper strips (newspaper torn into strips not wider than ½")
thin starch paste
paint & brushes
cloth, scissors, needle, & cotton

1. Make a paper mache (or sawdust and starch) head either by molding the pulp into a head shape and putting a hole into the bottom for a finger,

   or

   using strips of paper mache to form a head on the top of a bottle or cylinder (making the middle hollow for a finger).
2. Paint and decorate the paper mache head.
3. Make cloth body and attach to head at neck.

Box Puppet:

Materials:
small box
scissors or knife
crayons or paint
miscellaneous decorations and paste

1. Take a small box (tea, soap, omo, toothpaste etc.) and cut three sides in the middle (almost in half but don't cut through the fourth side).
2. With fingers in top and thumb in the bottom, move them together and apart.
3. Decorate as a person or animal--add ears, hair, teeth, tongue, etc.

Stick Puppet:

Materials:
Stiff paper or leaves
sticks, coconut midribs or pencil
cloth, stuffing, needle and cotton
miscellaneous materials

Method A:

1. Cut out shapes of people, animals, trees, etc. (trees, rocks, etc. can be used as scenery or as characters).
2. Attach to sticks about 12 - 18" long.
3. Use in a shadow theatre undecorated, or, draw or paste on details and use in a regular theatre.

Method B:

1. Using a cloth body, stuff the head and hands, tying each onto a stick inside the body.
2. Decorate--draw or sew face on head; add materials.
3. Using both hands, make the head and hands of the puppet move.

Marionette: puppet moved by strings

Materials: stiff paper, cotton reels rolled paper, short sticks, bamboo pieces string, tauaga or fibers

Method A:

1. Cut separate pieces of stiff paper for the head, legs, arms and torso of a person or animal.
2. Fasten the pieces together loosely so that all pieces can move--a piece of string or wool can be pushed through both pieces and knotted on each end or a short stick can be pushed through, holding, but allowing movement.
3. Tie one string to the top of the head--a second string at the rear is necessary for an animal.
4. By ji gling the string the puppeteer moves the marionette.

Method B:

1. Make a loosely jointed person (all sections must be movable) by tying together cotton reels, rolled-up paper, pieces of bamboo, short sticks, etc.
2. Cover with a cloth body--loose clothing that does not restrict movement.
3. Tie a string to each hand, each knee, the head and the back.
4. Attach the other ends of the knee strings to opposite ends of a flat stick.
5. Make a t-crossbar with 2 flat sticks. Attach the head and back strings to the vertical ends, and the two hand strings to the horizontal ends.
6. One hand controls the single stick and the other controls the t-bar. Practics moving the various parts--it takes time to learn this.

More complex marionettes have more strings connecting every part of the body and are controlled by individual fingers.

Expansion:

After the puppets are made they should be used. To get young children used to taking the part of another character, have them carry on a conversation while moving the puppet...

Another good idea is to use the puppets for reciting dialogues or other verbal work required. Once the children become acquainted with puppets they will want to put on plays and programs. Either the puppets are made to represent characters from an existing story or theme, or a program can be written by the students to fit the characters they have made. The performance can be given on a stage, and scenery can be constructed to make the play more realistic. It is easy to divide a class into groups for this--one group can make the puppets, one makes the stage and one makes the scenery.

PUPPET STAGES

Hand Puppet Stages: The puppeteer controls the puppet from below--he might be kneeling behind the stage and extend his hand up to the level of the stage.

Method A:
1. Use a desk or a table.
2. Put cloth or paper around the open part to hide the puppeteers.
3. Scenery can be placed directly on the table.

Method B:
1. Put a board between two desks.
2. Hang paper or cloth to hide puppeteers.

Method C:
1. Use a large box.
2. Cut away the lid of the box--this will be the rear of the stage.
3. Cut away a portion of the bottom of the box leaving an inch or two at the upper and side edges--this frames the stage front.
4. Decorate the box.
5. You can add a curtain by punching two holes near the top of the box, close to stage front, on opposite sides. Insert a stick or a string with two pieces of material as curtains.
6. Place the stage on a table or desk or on the floor (the puppeteer can stretch out behind the box).

Stages for Stick Puppets:

Method A: For puppets with a bottom stick:

any of the above stages will be fine.

Method B: For puppets with a side stick:

1. Cut out stage front from a box, leaving a frame on the sides and top.
2. Cut out a portion from each side large enough for easy access by the puppets.
3. Rear stage wall can be used for a backdrop.

These stick puppets come in and out through the sides.

Method C: For puppets with a stick extending from the top:

1. Any of the following marionette stages will work,

or

use them with a relief map, a sand village or any kind of relief or flat surface--take the stick puppets for a walk.

Shadow Theatre: can be used with any kind of puppet. Works well with simple stick puppets or shadows make by hand movements. Remember that it's the shadow one sees and not the puppet itself.

Method A:

1. Hang a sheet or piece of semi-transparent material, or stretch material on a frame and stand on a table.
2. Use a bright torch or lantern behind the puppets which are behind the screen. (Experiment with the best angle for the light--one that gives clear shadows but does not show the puppeteer's shadow on the screen.) This works best in a darkened room.

Method B:

1. Use open part of a large box for the rear--leave flaps open outwards for light control.
2. Cut bottom, leaving a frame for stage front. Put piece of wood under stage front to tilt.
3. Paint the inside of the box black to absorb light.
4. Stretch semi-transparent material in the stage front opening and paste or tape. (Use drawing pins to hold until paste dries.)
5. You can use natural light with this method.

Experiment with the source of light.

Marionette Stages: The puppeteer controls the puppet from above. He is standing behind, or maybe to the side, but his hands are always above the stage.

Method A: a piece of cardboard or corrugated cardboard with the ends folded back so that it stands by itself. Put on a table.

Method B: a chair on top of a table with a curtain draped on the back and the seat part used as the stage.

Method C:

1. Cut the lid off a large box and use as top of the stage--marionettes come through this opening.
2. Cut a large opening in the front, leaving frame on upper and side edges for stage front.
3. Add curtain if wanted.

Many uses for stage productions.

Curtains: A large curtain can be strung wall to wall and opened and closed for the acts in the play and/or change of scenery on the stage. Curtains can also be used in back of the stage to hide the puppeteers and serve as a backdrop to the scene.

In fact, a curtain alone could be used in place of a stage, with the puppeteer stretched out behind and the puppet coming out from beneath the curtain or through the opening where the two curtains come together.

Backdrops: a mural or picture in the rear of the stage. It can be used as part of the scenery, either stationary or moveable.

Method A:

1. Make scenery by drawing, painting or collage work.
2. Hang or paste at rear of stage.
3. The puppet action goes on in front of the backdrop. (This is suitable for marionettes and side stick puppets mainly.)

Method B:

1. On a piece of material, draw, paint, pin or paste on scenery.
2. Hang at rear of stage.

Suitable for rear-entry hand puppets as they can come under the material and act in front of it.

Method C: movable

1. Draw, paint, or make a collage on a very long narrow piece of paper (at least 1" narrower than the box you use as stage), or have each child do a picture and paste together to make one continuous picture.
2. Tape or paste one end to a smooth stick

and roll up. Tape or paste the opposite end to another stick. (Sticks should be at least 1" longer than box is wide.)

3. Cut out of a box the stage front and top, except for rear corner sections.
4. Cut a hole to fit sticks in each rear corner section.
5. Put rollers into box with the top part of the sticks extending out through the holes.
6. By turning one stick you roll the scenery across the stage.

If you leave the top on the box and put the rollers in at stage front you have a T.V.

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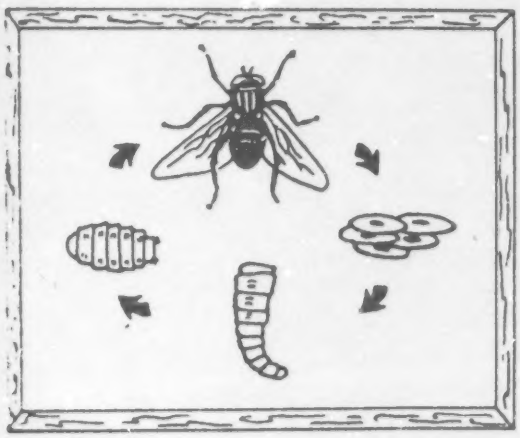
Indiana University
School of Education
Div. of Educational Media
Training Handout #1116
Utilization

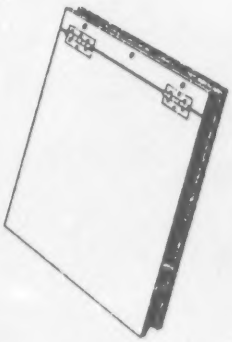
FLANNEL BOARDS AND FLIP CHARTS

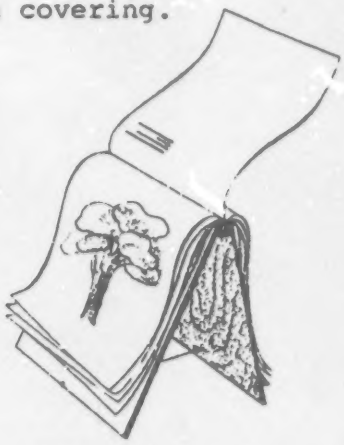
Of the many audio visual materials that are available to help you communicate more effectively, flannel boards and flip charts are among the most useful. They can be used to help you tell a story, explain a process, or present facts and figures to your audience.



A flannel board or felt board is simply a piece of cardboard, wood, or similar backing covered with cloth, that will allow you to attach pictures, letters, or other graphic materials that have been backed with material which will adhere to the covering.

A flip chart is a series of graphic visuals drawn onto sheets of newsprint or other paper. These are turned over or "flipped" one at a time as your presentation is made.





When used properly as a part of a carefully planned communication, flannel boards and flip charts can help you hold your audience's attention, develop interest in your presentation, and increase the amount that your audience learns.

Like any effective presentation, good use of flannel boards and flip charts is the result of following good communication procedures.

1 Consider your goals.

What are you trying to say, to whom, with what effect?
What action do you want your audience to take?

2 Study your audience.

Why aren't they already doing what you want them to do? Do they lack the knowledge necessary? What attitudes influence them? Do they have the resources necessary to carry out the communication? What are their communication skills? What are the influences of their social situation?

3 Get the facts.

Know as much as possible about your subject and how it will benefit your audience.

4 Organize the facts.

You should start with what your audience already knows and organize the facts in a logical way. Repetition and emphasis of important points will help your audience remember them.

5 Determine the media.

Once you have carefully considered your goals and audience and have gathered the facts and organized them, you are ready to decide on the best media to help you communicate more effectively. You may use projected materials such as slides or motion pictures. You may use radio broadcasts, a written publication, or you may present your materials to small groups using flannel boards or flip charts. What you use should be based on a careful consideration of your audience and your goals.

6 Present effectively.

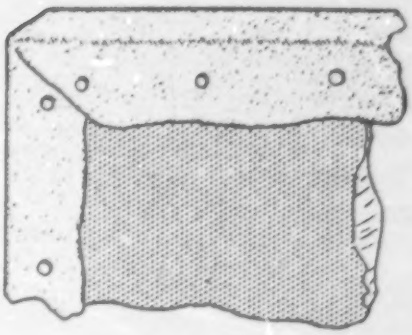
How you use your visual materials as well as how you talk will influence the effectiveness of your presentation.

7 Evaluate your communication.

As you communicate try to check on the effectiveness of your efforts. Which parts of your presentation aroused interest? Which were dull? It is only by evaluating carefully each step of what you have done that you can make changes that will help you to do a better job next time.

Making Your Flannel Board

Your flannel board can be a piece of hardboard, wood, celotex, or cardboard covered with a suitable material. Flannel or felt are good as well as specially made hook and loop fabrics. Loosely woven blankets are ideal as they can be obtained easily and are low in cost. Try to use a tan or gray material rather than a bright color so that your materials will stand out from the background.

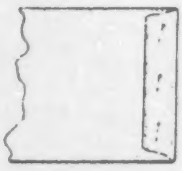


To make your board, cut the blanket or other material a few inches larger than the board. Stretch the cloth tightly, wrap it around the edges of the board, and fasten with push pins (thumb tacks), staples, or tape.

A two-sided felt board can be made by sewing two pieces of felt or flannel in the form of a bag. By using two different colors of cloth, you can have a choice of backgrounds. A piece of heavy cardboard is inserted into the bag to provide a stiff backing. The open end can then be pinned in place. By removing the backing, you can wash the cloth when it becomes dirty.

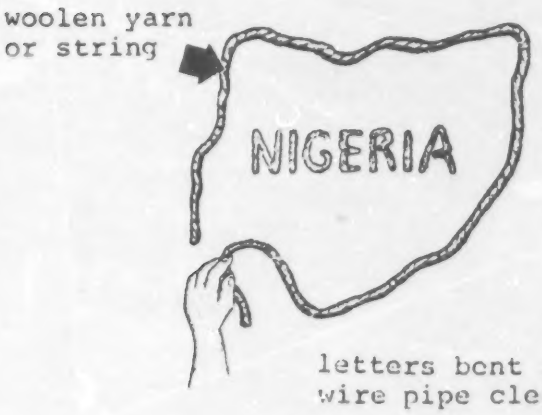
Make a bag by sewing three sides of the cloth

Turn it inside out and insert a stiff backing



Pin the open end in place

Many kinds of materials can be used on your flannel board. Pictures can be mounted on heavy paper or light card. Strips of sandpaper (glasspaper) can be glued to the back so they will stick to the board. If you prefer, you can spread some glue on the back of your visual and sprinkle with sand while it is still wet. Be sure to let the glue dry completely before using. You could also glue pieces of flannel to your visuals so they will stick to your board. The method used depends on the materials that are available to you. Similarly, lettering on heavy paper or card can be used on your flannel board. Thin strips of wood, small bits of colored paper, cloth, string, blotting paper or pipe cleaners will also stick to felt or flannel.



cut shapes from felt,
flannel, or plastic foam

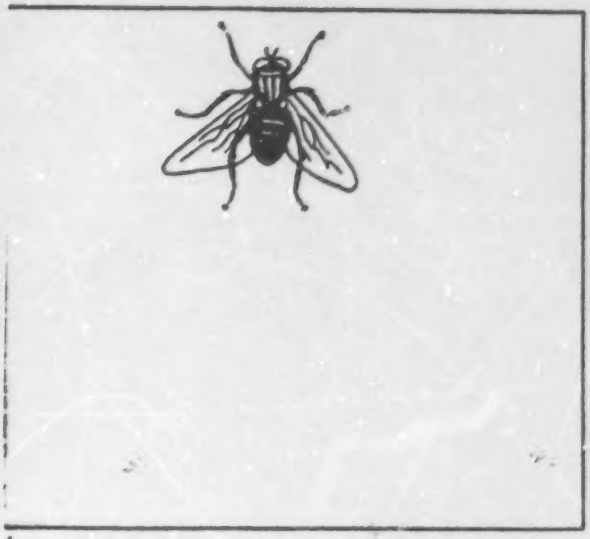
A serviceable flip chart can be made by fastening a number of sheets of newsprint or similar paper to a backing of hardboard or lightweight plywood. A strip of wood held to the backing with bolts and wing nuts will hold the paper in place.

Another type of flip chart has two rectangular wooden covers. Use plywood or hardboard to make these covers. You can also make them of thin hardwood boards. The covers are joined by hinges, on one of their narrow sides, to two wooden strips. The wooden strips will act as the back of the book and the covers will open outward. Along the middle of the strips, and at equidistant points, make holes to let ¼" x 1½" bolts go through to hold the paper and covers together. When the flip chart is being used, the wooden strips will be the upper end. A cord can be attached to the bottom of the wooden covers to keep the flip chart steady while in use.

You can also make your flip chart serve as a flannel board or blackboard. Cover the inside of one cover with a piece of flannel. Attach the flannel by the edges so that it offers a flat, unwrinkled surface. This gives you a small flannel board. Paint the inside surface of the other cover with flat black or green paint. If possible, use special blackboard paint. This will provide you with a small blackboard.

Using Your Flannel Board and Flip Chart

Your flannel board can be used in a variety of ways. A step by step description of a process such as the life cycle of a fly or the cycle of liver flukes in cattle can easily be planned and prepared for use on your flannel board.



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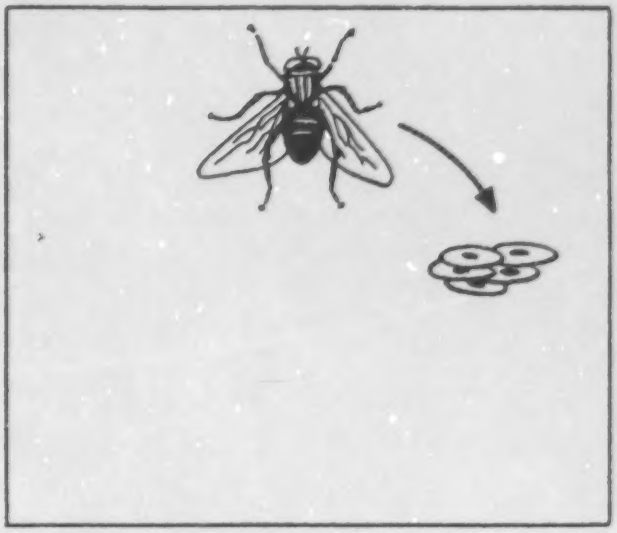

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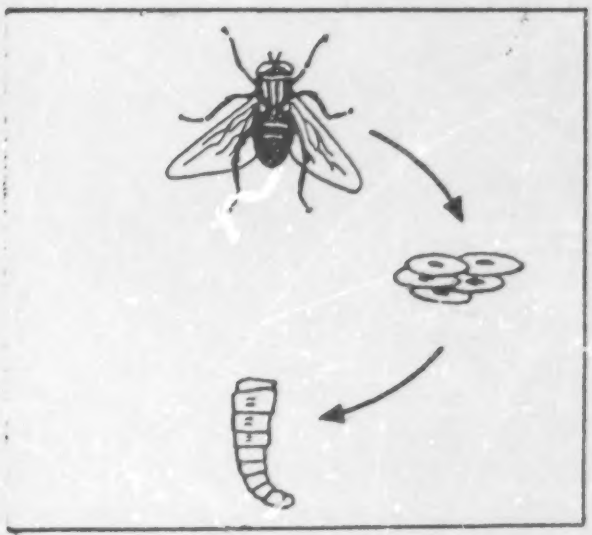

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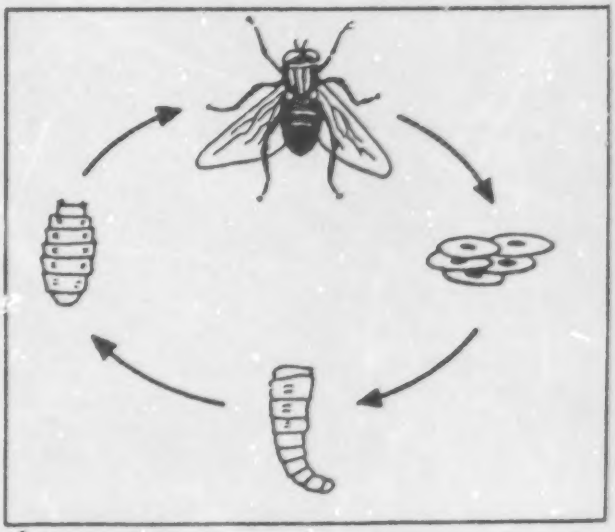

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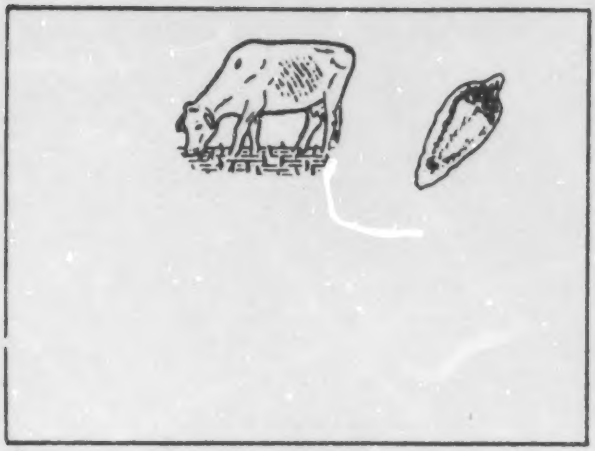

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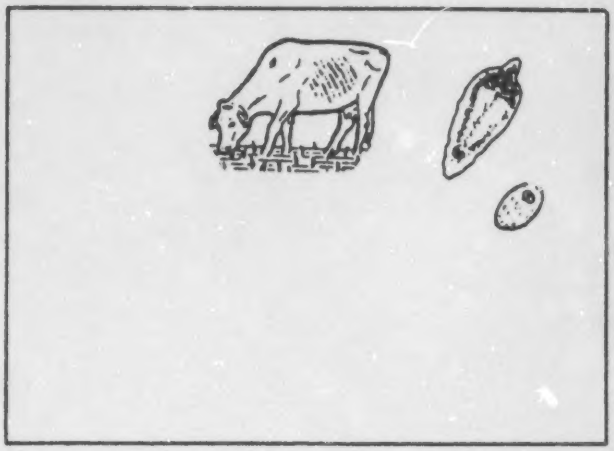

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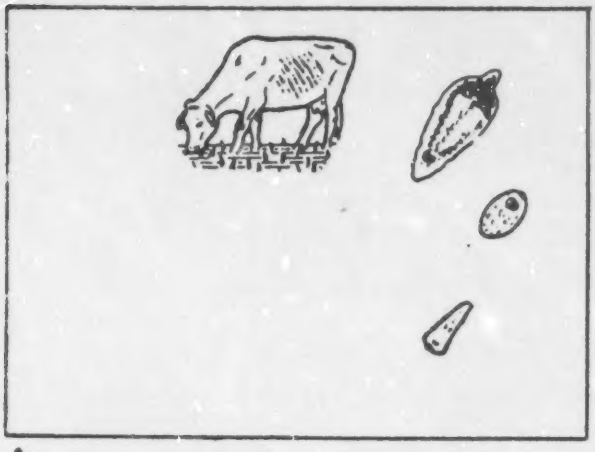

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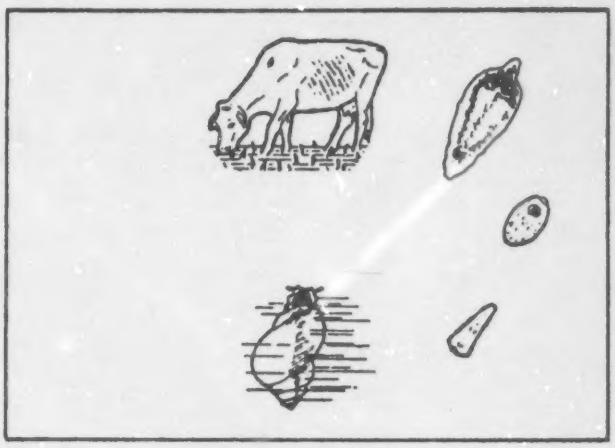

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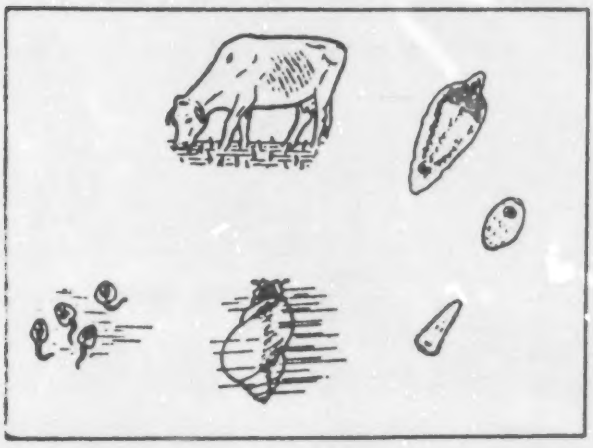

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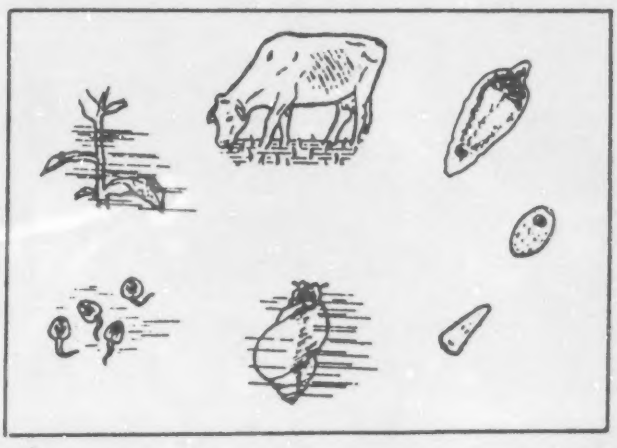
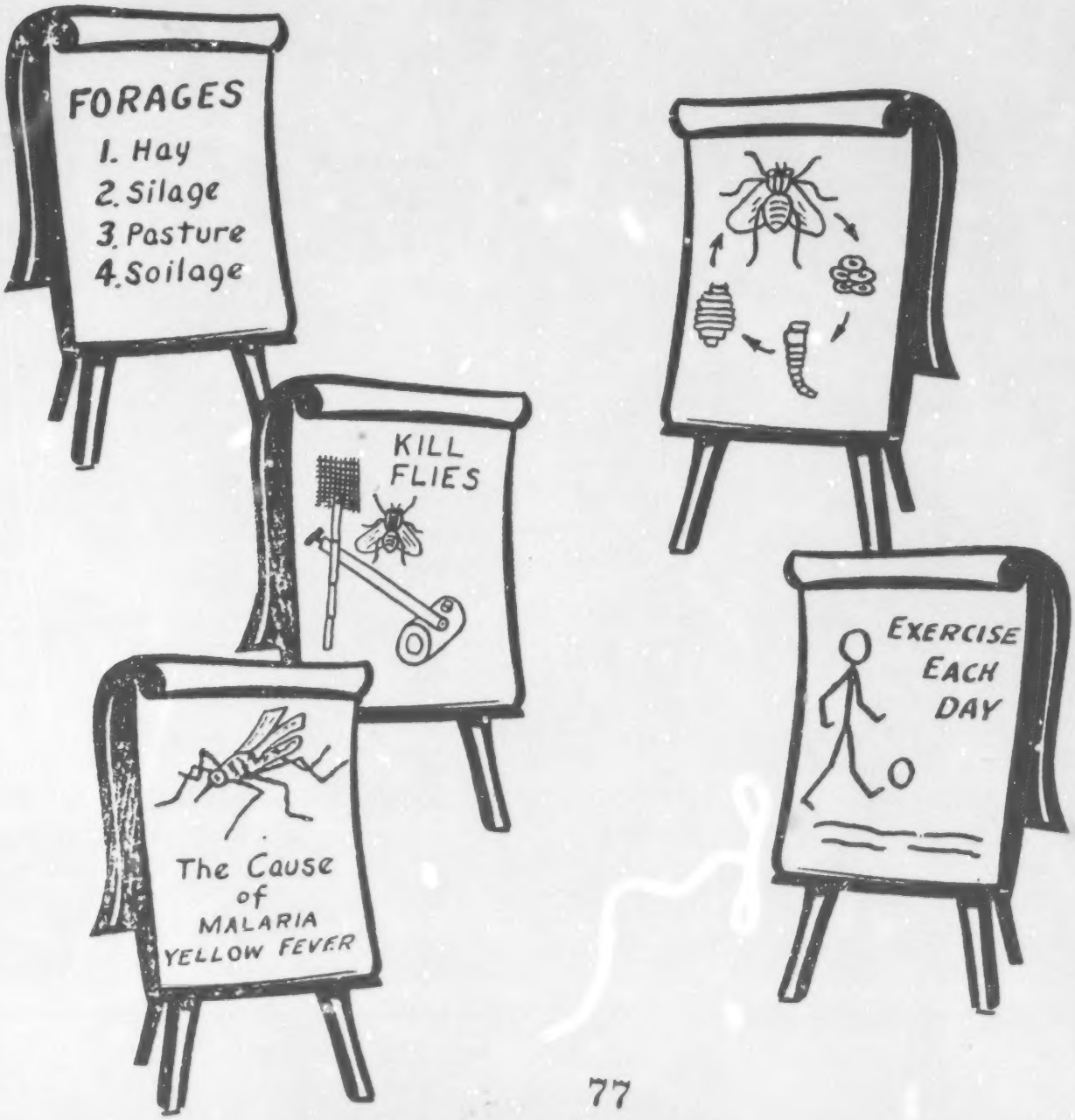
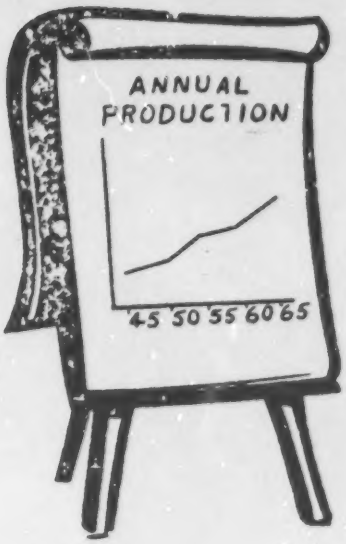


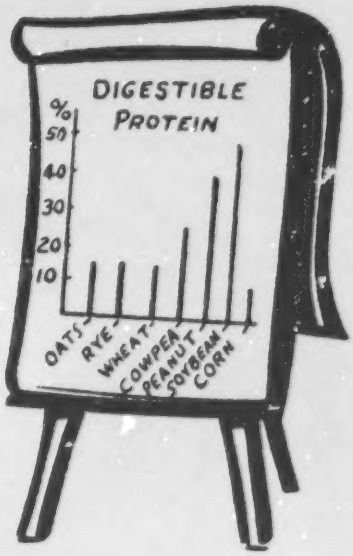
6

You can use many kinds of visuals on your flip charts. Diagrams, graphs, and pictures, combined with suitable lettering can be used. Try drawing stick figures to help you tell your story. Keep lettering large, simple, and in contrast with its background. Be sure you follow the rules for good spacing to assure legibility.

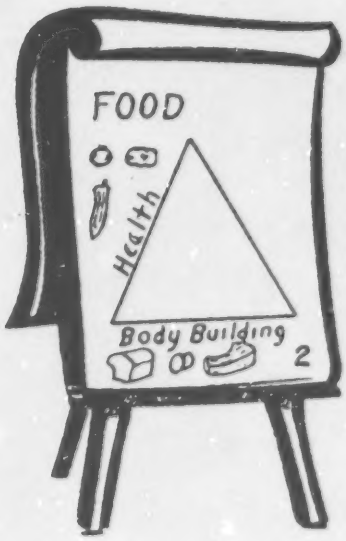


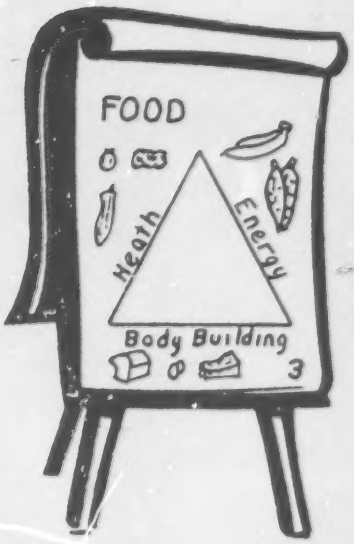
Graphic information is effective on a flip chart.





Step by step processes can be shown on a flip chart.





There are several basic rules to follow when using a flip chart or flannel board.

1. Plan the materials carefully. Planning will do much to make your presentation an effective learning experience for your audience.

2. Keep your presentation simple. Do not attempt to include too much detail, no matter how large the flannel board, or flip chart. A few simple, strong symbols or points, well-explained as they are presented, are better than a complex presentation.

3. Be sure all titles, lettering, figures and symbols are large enough to be easily seen by your audience.

4. Place the flannel board or flip chart where it can be seen by all viewers. It should be in a part of the room where lighting is adequate.

5. Before your presentation organize your material in a logical order. This will help you make a smooth presentation.

6. When using a flannel board, be sure the top of the board is tilted back slightly so the board is at a slight angle. When placing materials on the board, apply with a slight downward movement. Following these two rules will stop materials from falling off the board during your presentation.

7. During your presentation, watch your audience. This will help you to know if they understand you. Give them opportunities to ask questions and contribute ideas. People learn best when they are active.

8. Provide for a means to store your materials. This will keep them clean and prevent them from being bent or torn. It is suggested that you store them in a flat (horizontal) position.

9. As materials out-live their usefulness be sure to discard them and replace them with more appropriate materials.

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Indiana University
School of Education
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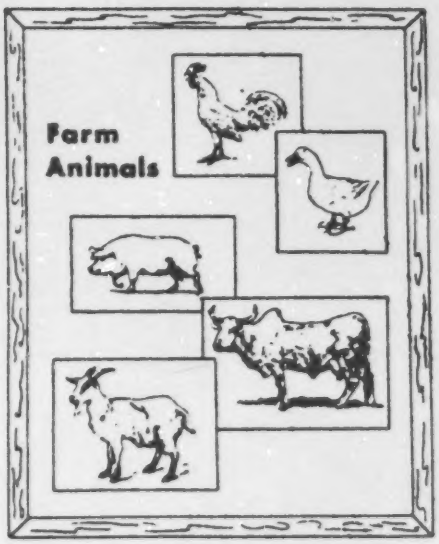
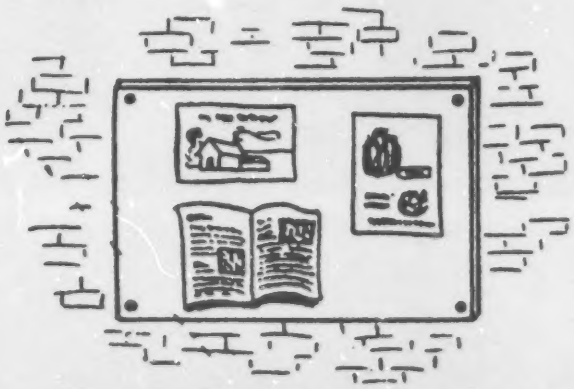
Training Handout #1121
Graphics - Display

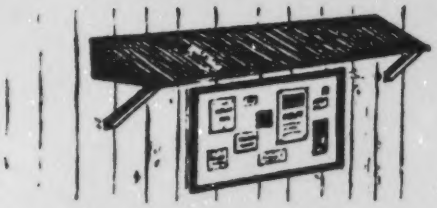
EXHIBITS AND BULLETIN BOARDS

Exhibits and bulletin boards are effective ways of communicating ideas relating to agriculture, health, and other community development projects. Like all teaching materials, they require careful planning. You must know your goals. Who is your audience? What do you want them to do after they have seen the exhibit or bulletin board?

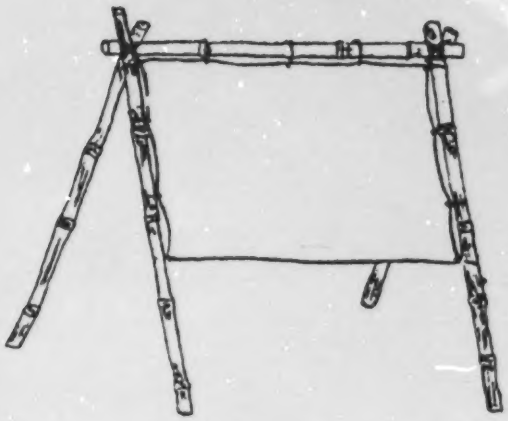


Bulletin boards and backgrounds for displays can be made of many different materials. Soft materials such as celotex or wall board are ideal because illustrations can be attached easily. However, you can use wood, hardboard or a piece of cloth stretched tightly on a frame, or on the wall. A very attractive background can be woven from palm fronds or similar materials. A wooden frame improves appearance of most bulletin boards.



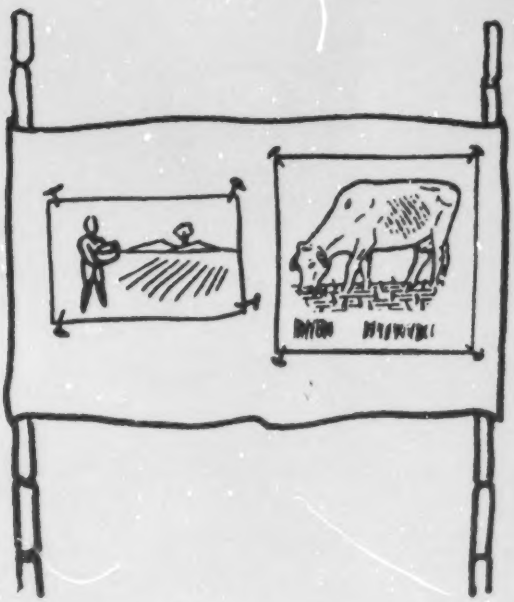


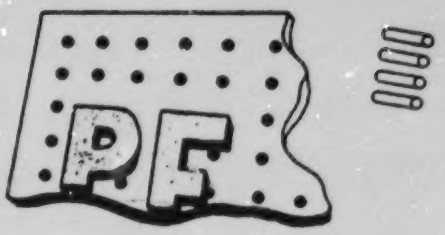
Outdoor bulletin boards should be protected from rain and sun by an overhang roof of tin, wood, palm fronds or matting.

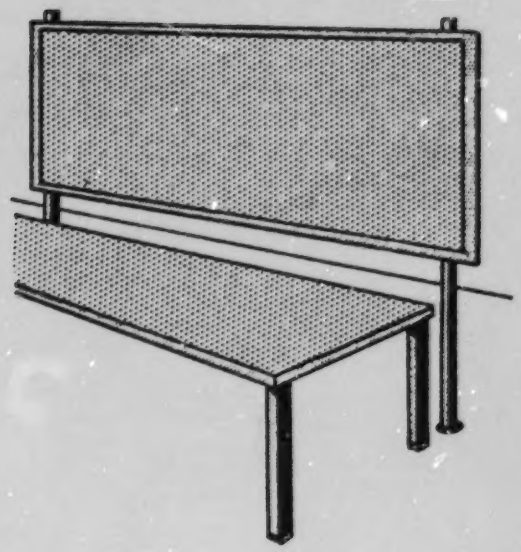


An inexpensive background for temporary outdoor displays can be made by attaching cloth or matting to two trees, to bamboo poles set into the ground, or to a bamboo framework.

Such a background can be rolled up with the poles for transport. It is very inexpensive and materials can be attached easily.

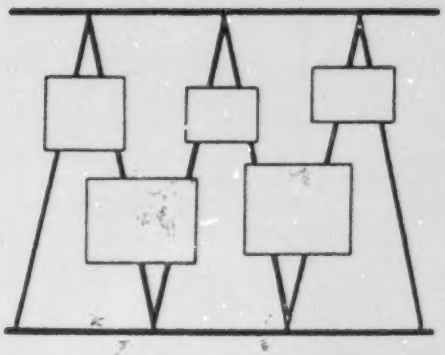




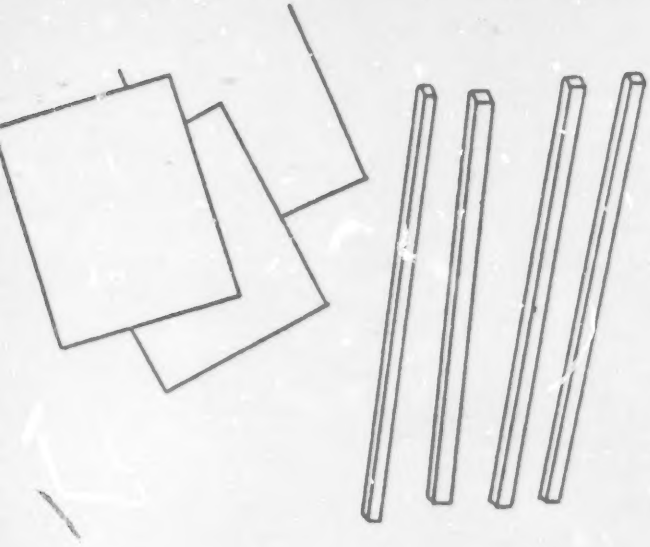


Pegboards are excellent for exhibiting many kinds of three-dimensional materials as well as pictures. Materials can be attached with hooks or wooden pegs.

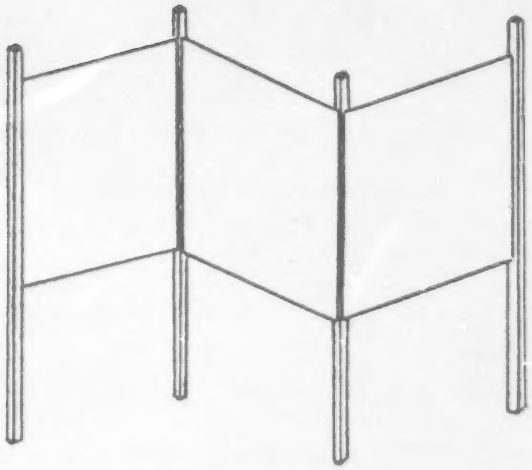
Nails, staples, drawing pins (thumb tacks), tape, and straight pins can also be used to attach materials to display backgrounds. Pins are particularly good as they do not show and are readily available.



Rope, wire, and heavy string can be used to create a background for pictures or exhibit materials. Stretch the rope from floor to ceiling as shown in the illustration. It can be fastened with small nails or hooks. Pictures mounted on cardboard or three-dimensional objects can be taped in place. Heavy wire screen can also be used as a background.



An excellent background for displays can be made from several panels of plywood or hardboard about 3' x 4' and wooden poles 2 inches square and 6 feet long.



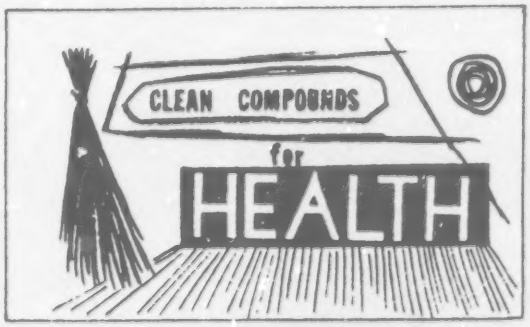
Have your carpenter cut grooves the thickness of your panels in each side of the posts as shown. This will let you assemble your display in a variety of ways. The panels can be secured with nails or screws when the display is in use.

Permanent or changing exhibits can be displayed on walls, tables, bulletin boards or panels which are fastened to the floor. If the exhibit is to be carried from village to village, it should be built so that it is portable and easy to handle. Small hinged bulletin boards can be made with materials permanently placed on them. Loose objects such as specimens, models, signs, etc., may be carried in boxes, and placed in position any time you set up the display.

Your bulletin board or exhibit can be an effective communication tool. Like all communication media, it should result in action on the part of your audience. Before action can take place, you must get your audience's attention, and they must understand and accept what you are trying to communicate. Well-designed displays can help you reach these goals.

To get your audience's attention, a display should be built around one idea. Don't try to cover several subjects on one bulletin board or in one exhibit. The most effective displays use one simple idea, a few easily understood visuals, and few words. Follow the rules of good graphic layout when planning your display. Remember that the key idea will dominate a bulletin board if it is placed carefully and if it is different from the other elements of the display. You can make the key idea stand out by emphasizing it with color, using different shapes, making it larger, or by using pointers of various kinds. In an exhibit, a set of slides projected continuously, a tape recording, a visual that wobbles or turns, or a three-dimensional subject can help get your audience's attention.

Use three-dimensional materials such as real ground nuts or cocoa pods to attract attention.



Use color to attract attention.

Try to keep your bulletin board or the key ideas of your display at about the eye level of your audience. Ideas that are too high or too low will not easily be seen.

To help your audience understand and accept what you are communicating, you must know your audience. What does he or she already know? What economic or social pressures stop them from doing what you want them to do? What are their communication skills? Do they understand the visuals and words you plan to use? What are their attitudes toward the subject and toward you, the communicator? Knowing the answers to these questions will help you develop more effective displays.

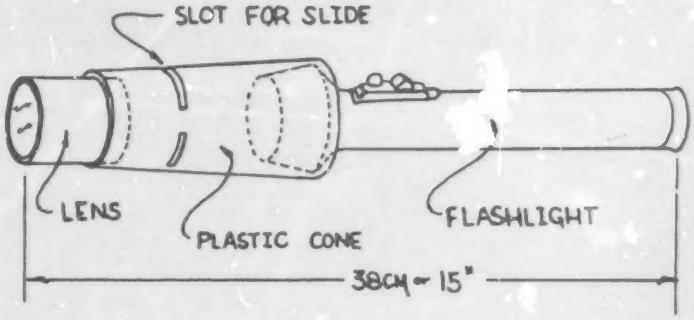
Your audience must relate their interests and needs to your presentation. It cannot be overemphasized that a display should be simple. Several ideas or a complicated presentation causes confusion. One idea simply and well-presented in terms your audience can understand will help you communicate more effectively.

(Adapted from United States Government Publications)

FLASHLIGHT SLIDE PROJECTOR

ABSTRACT

This inexpensive commercially made lens cone slips over a flashlight, and will project a large reasonably sharp image from a 35 mm. slide. The device is most useful for small groups in total darkness.

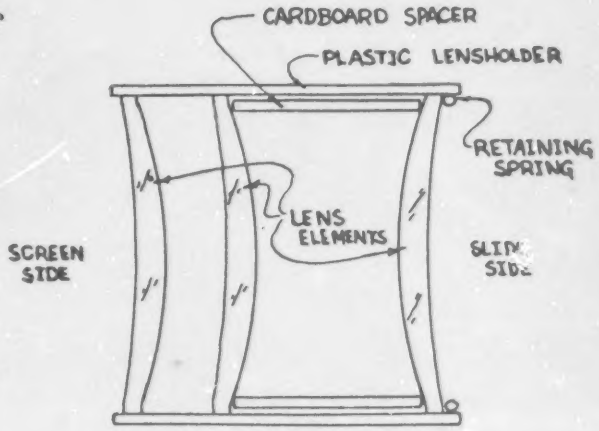


TOOLS AND MATERIALS

Lens and plastic cone
Flashlight - Ray-o-vac Sportsman model S32F recommended; Ray-o-vac Company, Madison 10, Wisconsin. Retail cost for lens, plastic cone and flashlight is $6.95.
Bulb for flashlight - PR3; get 2 extra for modification.
Pliers

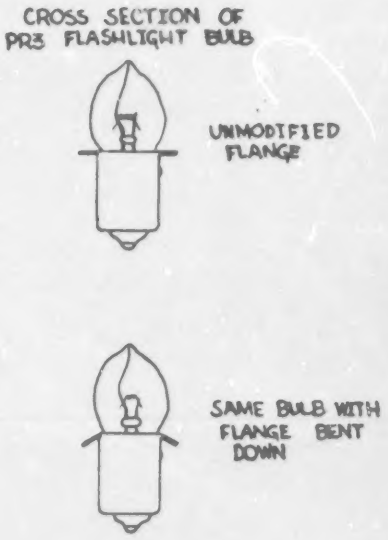
DETAILS

The upper sketch shows the three major parts, the flashlight, plastic cone, and lens. The flashlight recommended fits nicely into the cone. Forcing the cone on the flashlight will cause the cone to split, since it is made of thermoplastic material and only about 1 mm. thick. Winding the end of the cone with a few turns of thin wire and glueing with airplane cement will repair and reinforce this weak point. The three element plastic lens slides in the cone for focusing. The lens has about a 5 cm focal length, which means it projects a large picture even with the projector quite close to the screen. If you find this objectionable, remove the middle element of the lens shown in the lower sketch. Since the acrylic plastic lens elements are very soft compared to glass, protect them from being scratched by carrying the lens and cone in a clean plastic or cloth bag. Wipe the plastic lens elements very gently with a slightly damp tissue or soft cloth to clean. Both the lens and cone melt easily, so keep them away from heat.



LENS
1:1 CROSS-SECTION

A dark spot in the center of the image can be cured by modifying the flashlight bulb. To see what causes the dark spot, remove the lens and put a square piece of paper in the slide slot; see the dark spot by looking in the front of the cone with the light on. By bending down the flange on the flashlight bulb you can defocus the flashlight enough to eliminate the dark spot. See the sketch. Keep adjusting the bulb till the paper in the slide slot is uniformly illuminated. Bending the bulb flange too much will cause a bright spot in the center of the image.



EVALUATION

Several hundred of these inexpensive units are in use by Maryknoll Fathers throughout the world. In many cases the cones are inexpensive enough to provide for locally trained people as a teaching aid. A filmstrip adaptor is described on the next sheet.

Material From - Rev. Eugene F. Higgins, M.M.

FILMSTRIP ADAPTOR FOR THE FLASHLIGHT SLIDE PROJECTOR

ABSTRACT

This filmstrip adaptor is easy to construct and will give quite adequate projection of your film strips. The device is simple, rugged, packs easily and forms a tripod support for the projector.

TOOLS AND MATERIALS

2 pieces aluminum or bamboo - 3 mm x 2 cm x 23 cm.
2 pieces wood - 2 cm x 2 1/2 cm x 7 1/2 cm.
4 brass woodscrews 2 1/2 cm # 6 R.H.
4 machine screws and nuts 1 cm # 8-32 R.H.
2 used spools from 120X film
Hacksaw
Woodsaw
Small metal file
Wood file
Screwdriver
Drill and bits
Sandpaper

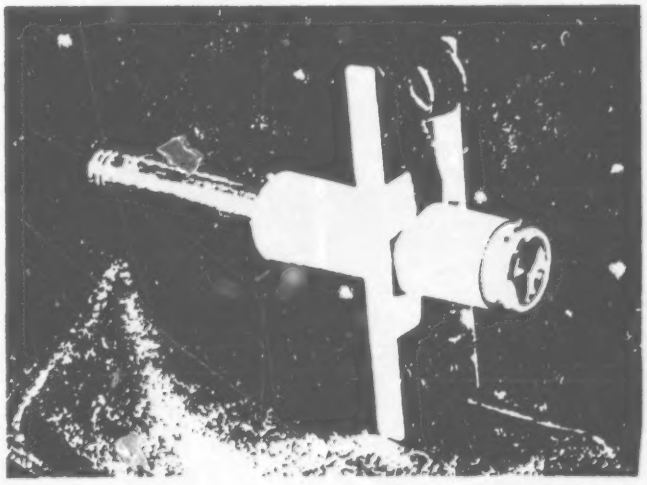


FIG. 1
FILMSTRIP ADAPTOR
ON FLASHLIGHT SLIDE PROJECTOR

DETAILS

The adaptor consists of two parts; the film track and the frame. The frame slides over the plastic cone with a friction fit, and the film track fits through a slot cut in the cone as shown in Figure 1.

First make the frame. It is made up of two parallel strips of metal or wood joined by two wooden cross pieces. The cross pieces have v-shaped cuts to fit over the lens cone. The parallel strips should be flexible enough to allow removal of the rolls placed at the ends of the frame. The rolls are held in place by small bolts or dowels mounted near the ends of the frame. The bottom roll should be mounted away from the ends of the parallel strips to they can act as tripod legs for the projector. Rolls can be made of discarded 120X film spools, or if these are not available, from wood or bamboo. The slots in the 120X film spools are rather wide for clamping the filmstrip. Taping a plastic strip (celluloid) on the spool or bamboo roll provides a place to tuck the filmstrip. The spacing of the wooden cross pieces should be made small at first and enlarged to the proper spacing with the following method. Mark

the location of the slot on the plastic cone, about 6 to 9 mm (1/4 to 3/8") from the existing slide slot on the side toward the flashlight. Do not cut the slot yet. After the wooden cross pieces are screwed tightly to the parallel strips, wrap sandpaper around the plastic cone and use it to shape the cross pieces. Remove the sandpaper and test the frame periodically until, when fitted snugly on the cone, the frame goes barely beyond the mark for the slot. Figures 2 and 3 show the frame.

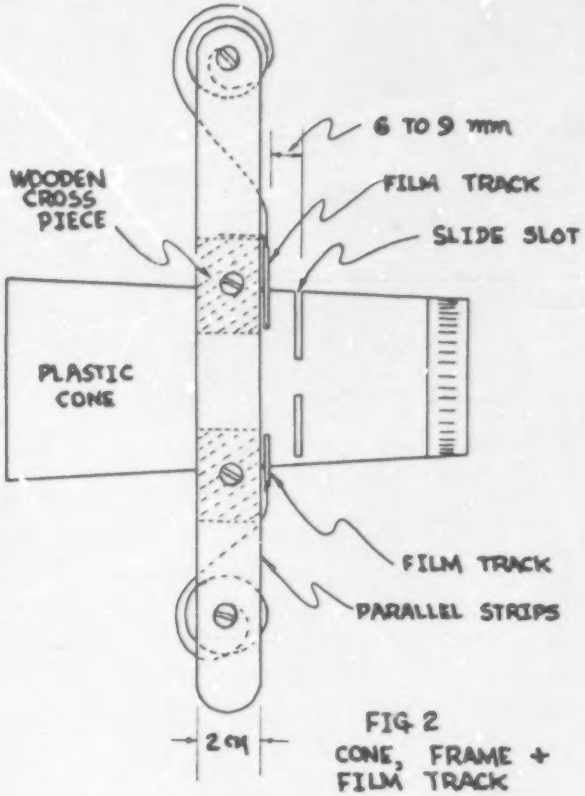


FIG. 2
CONE, FRAME + FILM TRACK

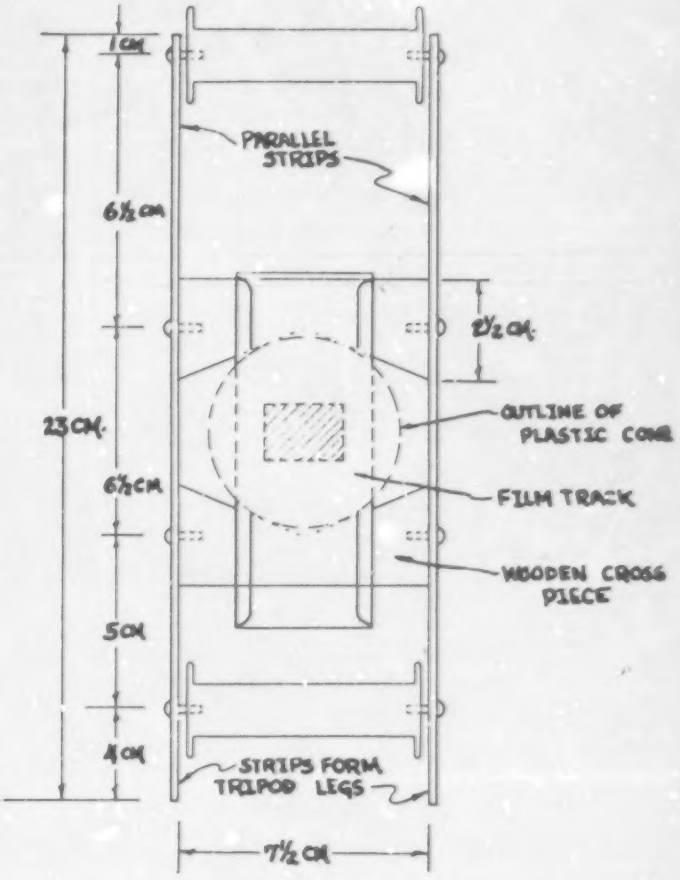


FIG. 3
FRAME + FILM TRACK

Next make the film track as shown in Figure 4. Thin aluminum is the best material, but galvanized iron or heavy tin can metal will work. Use a strip of metal 35 mm wide as a template to fold the film track against. This simplifies bending since it preserves the slot for the filmstrip to run in. After the film track is formed, cut the slot in the plastic cone. Make the slot fit your film track nicely so that when the frame and track are in place the unit is solid. If the frame does not fit the cone snugly and the track does not fit the slot nicely, the projector will be rickety and hard to use. Insert the adaptor in

the cone with the frame in place and mark the proper location for the window. Drill a small hole and use a fine saw blade to cut the window, or drill several holes and then file the window to shape. After cutting the window carefully remove all burrs and rough spots from the film track to prevent scratching the filmstrip. Try a filmstrip to be sure it threads easily, does not bind and holds the film reasonably flat.

EVALUATION

Several varieties of these filmstrip adaptors are being used by Maryknoll Fathers and World Neighbors in the field. More experience is needed before this useful device is fully evaluated.

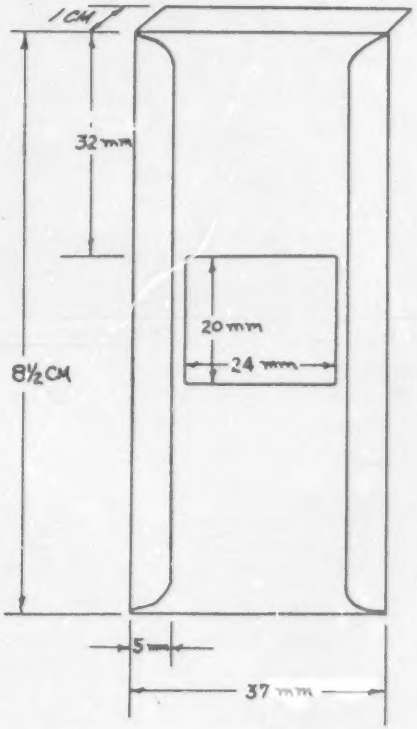


FIG. 4
FILM TRACK

Material From - Rev. Eugene F. Higgins and VITA

Reprinted by Peace Corps/Information Collection & Exchange from Village Technology Handbook, pp. 197-201, courtesy of AID.

Radio

With the growing popularity of transistor radios, the radios offers extension workers new opportunities for community education. One approach is to ensure that your agency keeps you informed about radio programs with important health information so that you can let the community know. Organizing group meetings around such programs has been found to be useful. The community can also write questions to health and community development programs for answering over the radio.

Local radio broadcasting stations are often willing to broadcast messages about health clinics, services, basic concepts for preventing or treating many diseases, or other educational messages which are a part of the educational effort.

The *spot announcement* offers a flexible and efficient means of carrying health themes to the community. "Spots" are similar to commercial advertisements because they consist of short, persuasive messages, of 10 to 60 seconds in length, that can be broadcasted during breaks in the routinely scheduled program. They can be repeated frequently, which helps the listeners to recall what has been said, and also leads to a wider audience. Spots are also relatively inexpensive and do not require the audience to have a long attention span.

Spot announcements are already widely used to communicate messages covering national, regional and community affairs; information for the public good; events; and goals and campaigns of government and private organizations. Spots thus offer a ready place for community health messages. Radio can prove to be beneficial through announcement of activities and meetings in your community. Specific information about disease, malnutrition or sanitation can also be given. Caution must be exercised, though, when planning spots concerning topics which are not publicly discussed or that are taboo in the culture. Examples might be: tuberculosis, sex education, pregnancy spacing, or venereal disease.

In preparing and writing spot announcements, a few points should be remembered:

- Discuss subjects that are easy to talk about. Difficult subjects might be presented if led up to with a series of spots.
- Talk about something that will be interesting and useful to the listener.
- Present only one subject and one single idea in each spot.
- Use an attention-getter in the very beginning. A catchy phrase, music, or a sound, such as a baby's cry, can serve the purpose.
- Provide reasons or ideas that cause the listener to want to take a certain action.
- Have the listener's point of view in mind.
- Consider the listener's attention span.
- Be concise, precise and move quickly from one point to another.

Taken from: Community Health Education in Developing Countries, pp. 56-57, Peace Corps/Information Collection & Exchange, Manual Series #8.

If you decide that use of the radio will have merit within the community where you work, consider actual community involvement in the planning, carrying out and evaluation of health-related radio messages. Discuss this possibility with your supervisor before presenting it to the community. Make sure that it is acceptable for *you* to seek cooperation with the radio stations. If not, find out who has that authority and request their assistance. If possible, have a community member accompany you and take part in all aspects, so that on-going contact remains when you leave the community.

You and selected members of the community will need to determine the type of program you wish transmitted, its content, length, and times of broadcasting. Determine, too, what will be the cost and who or what organization might assist in your efforts.

RADIO ANNOUNCEMENTS

Examples of Scripts:

1. Indonesia[1] — (By Commission on Responsible Parenthood of the Indonesian Council of Churches and Church World Service)

   Announcer: Rice planted too densely will not yield a good crop. Improper spacing between births will affect the health of the mother as well as the child.

   Ask for advice in (community) at the (*place*) between (*hours*),

2. Liberia[2] — (provided by the International Planned Parenthood Federation)

   Sound effects: Crying baby — children yelling

   Johnny: Mama, I'm home!

   Mother: Oh dear, is it twelve already: Here, feed the baby while I get lunch ready. And keep an eye on baby sister.

   Singing voice: Are you over-burdened with a load of care? Are your chores too many for you to bear? Space your many blessings. Care for them one by one. And it will surprise you how much you'll get done. Space your blessings. Care for them one by one. See how much you'll get done.

3. Pakistan[3] — (National Research Institute of Family Planning in Karachi)

   In a research project designed to study the impact of family planning broadcasts over Radio Pakistan, five spot announcements were transmitted each day for a month, each spot consisting of four elements:

   a. A 4-second musical introduction

   b. A dialogue between 2 adults (two male friends, two female friends, a couple, or a female and female physician)

1/ Levin, Harry L. and Robert W. Gillespie. *The Use of Radio in Family Planning.* World Neighbors, Oklahoma, p. 108.

2/ *Ibid,* p. 131.

3/ Karlin, Barry and Syed Mushtag Ali; "The Use of the Radio In Support of the Family Planning Programme in Hyderabad District of West Pakistan"; from *Pakistan Journal of Family Planning;* National Research Institute of Family Planning; Vol. 2, No. 2, July 1968, p. 63-67.

From: Community Health Education in Developing Countries, pp. 177-178.

c. Questions about free family planning services; and

d. Announcements about where clinics would be held.

The dialogues were designed to appeal to listeners in terms of the health and well-being of children and the mother, and that practicing pregnancy spacing was a wise, common-place and safe practice. The following dialogue was used:

1st Woman: "Hello, Rashida. How is it you look so tired today?"

2nd Woman: "My three little children keep me so busy that I have no time to rest or even take care of them properly."

1st Woman: "Why don't you wait a few years before having another baby?"

2nd Woman: "But can that be done?"

1st Woman: "Sure, so many couples are planning their families nowadays."

GPO 893-611